THE INLAND PRINTER



"A Love-Game"

May 1906
VOL. XXXVII Nº 2
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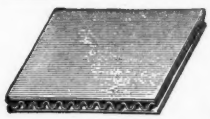
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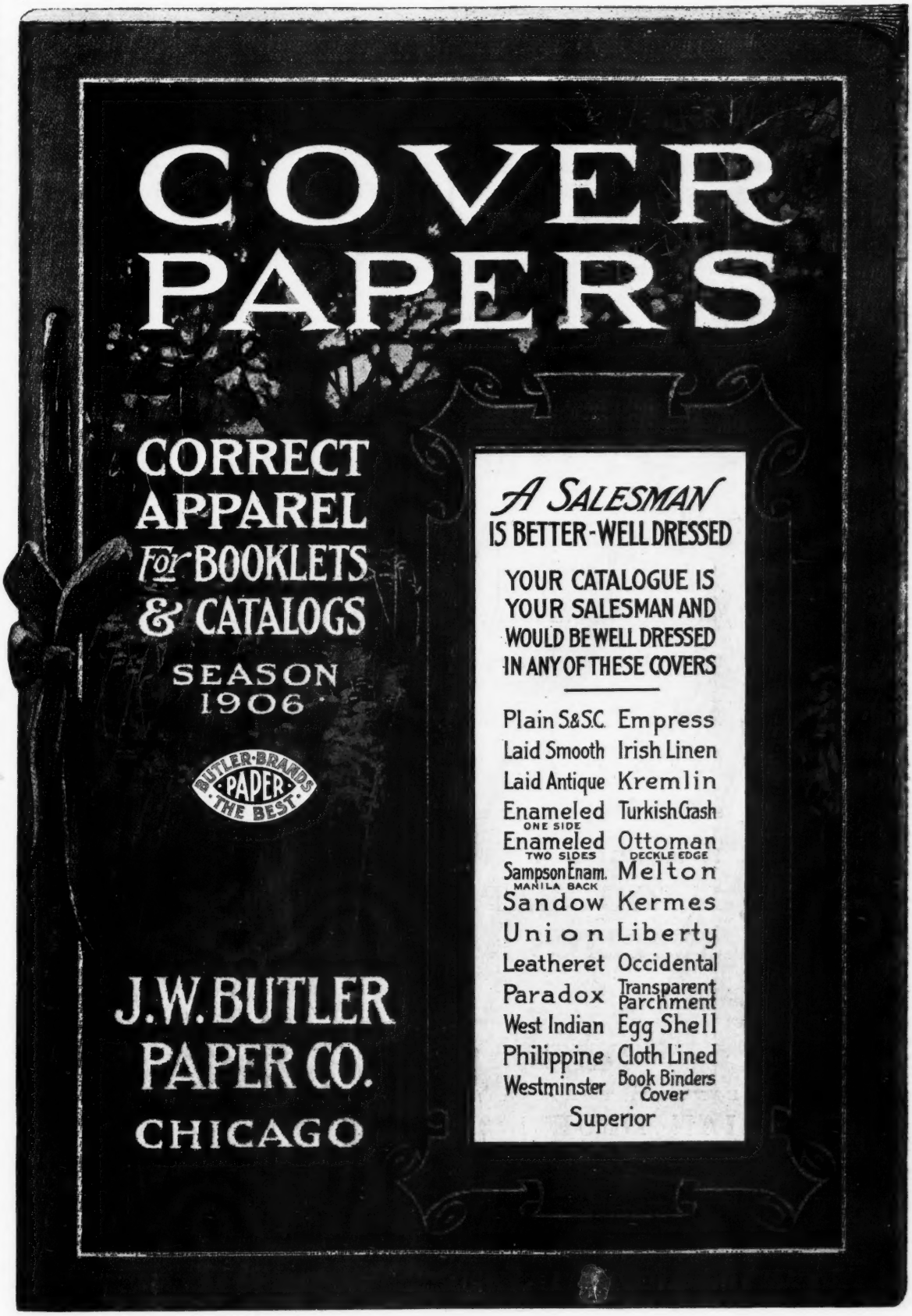
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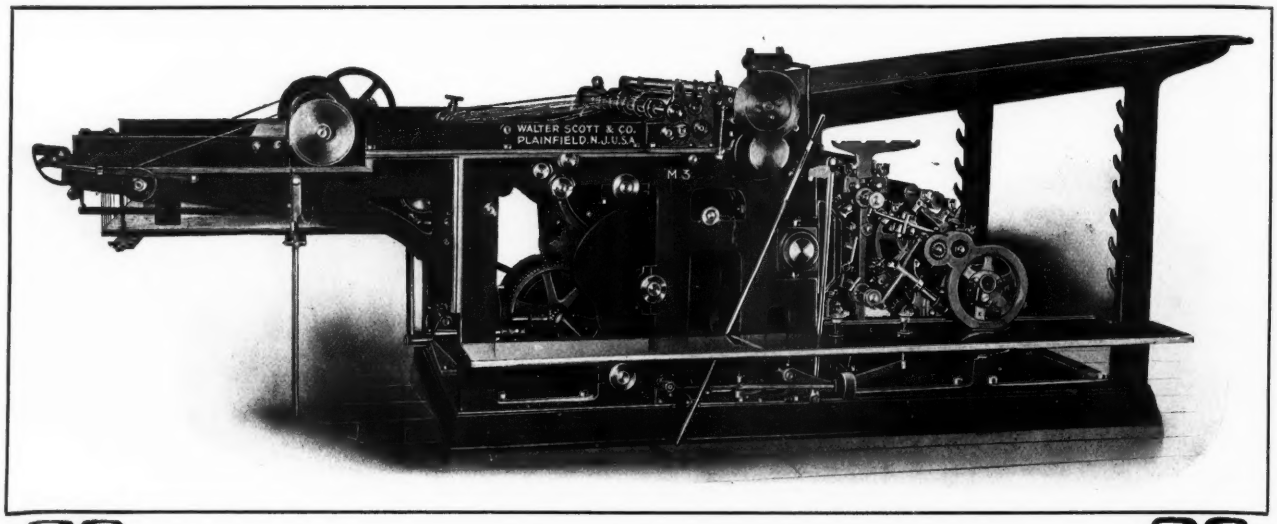
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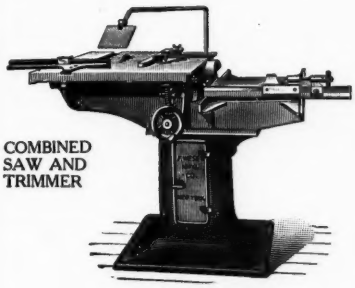
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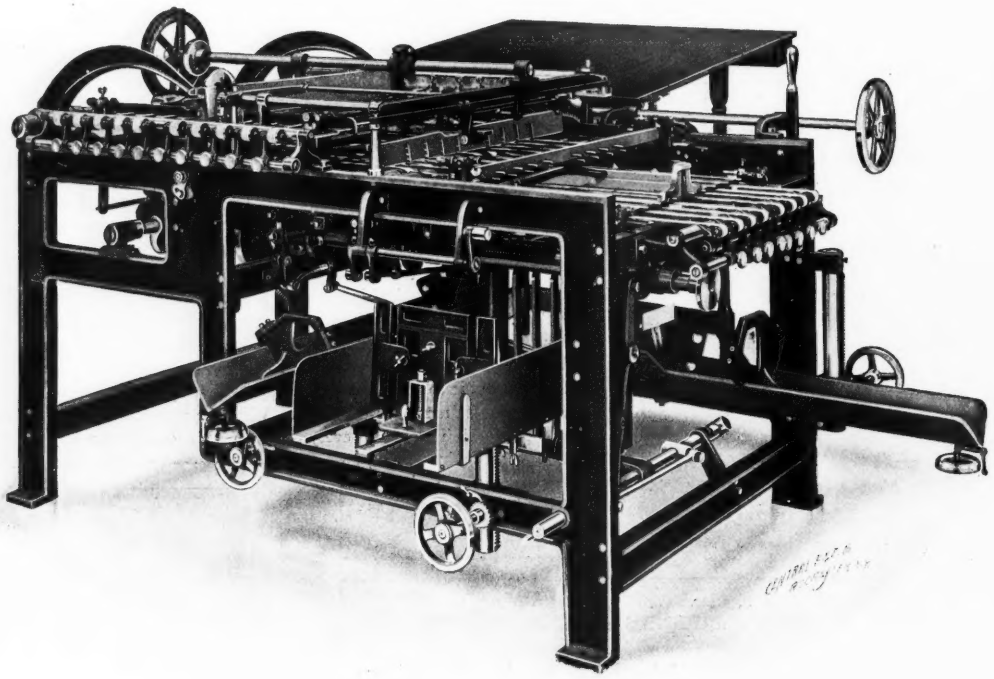
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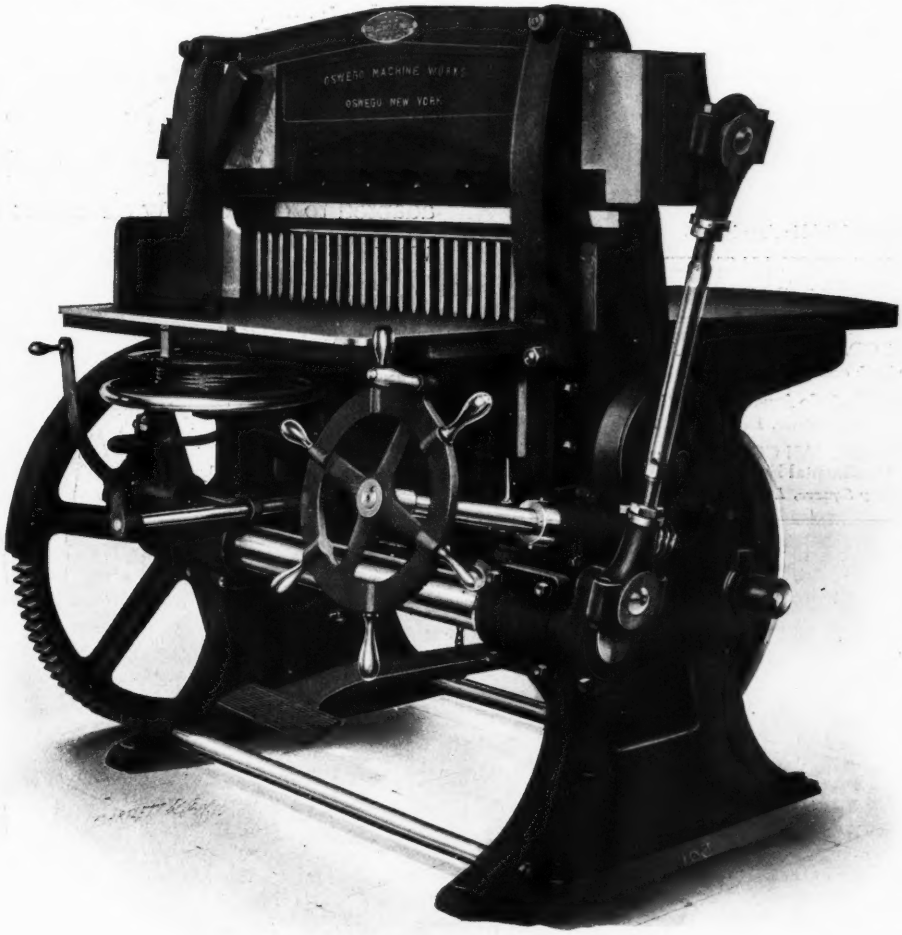
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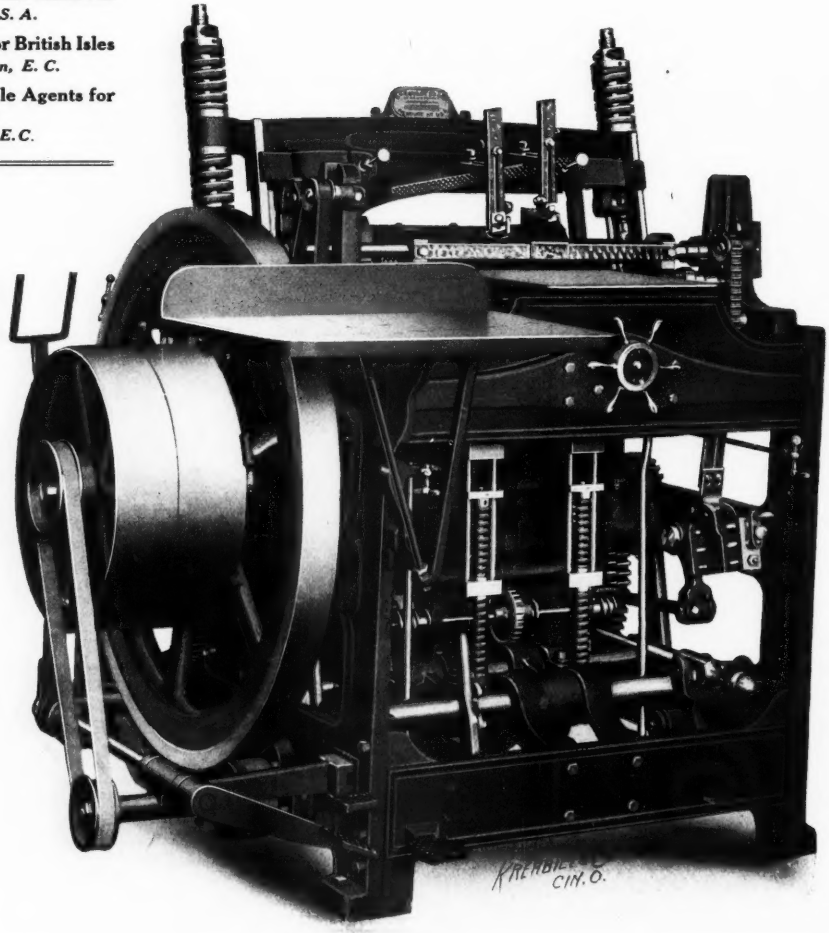
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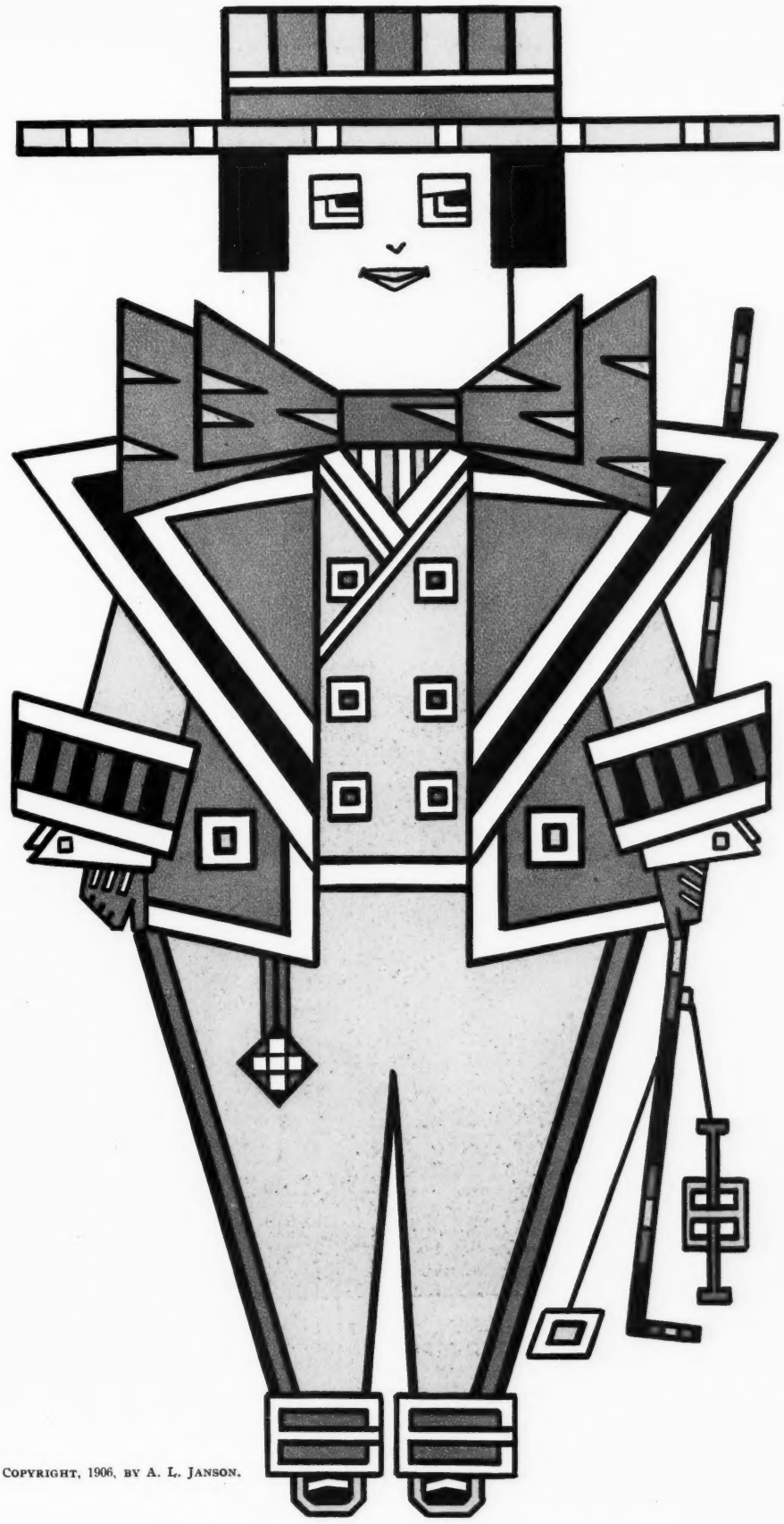
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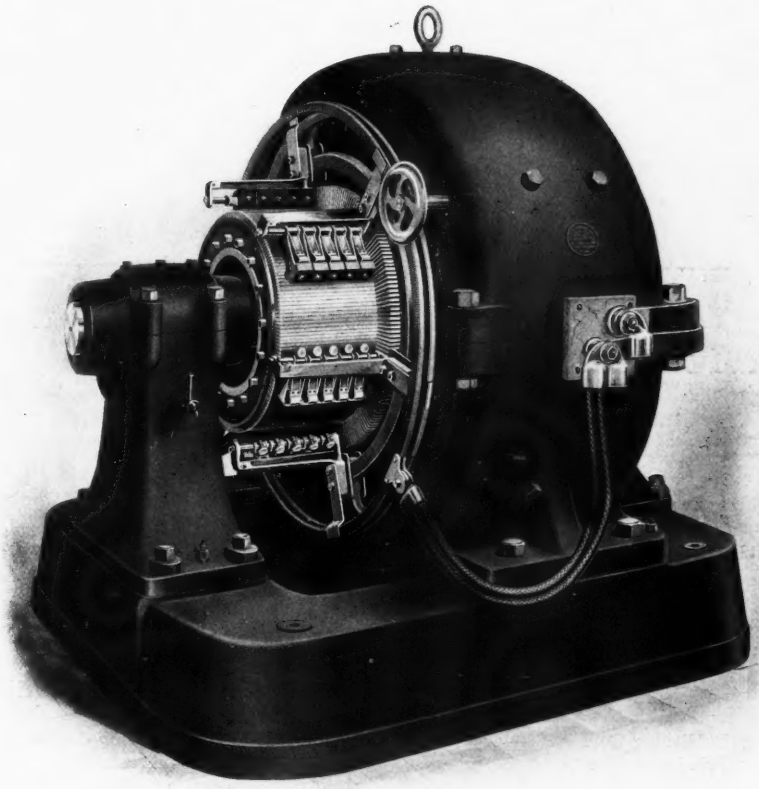
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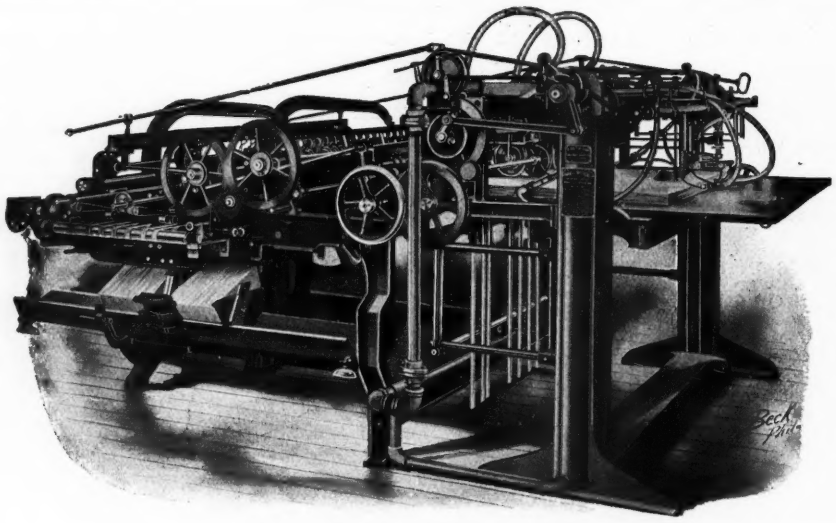


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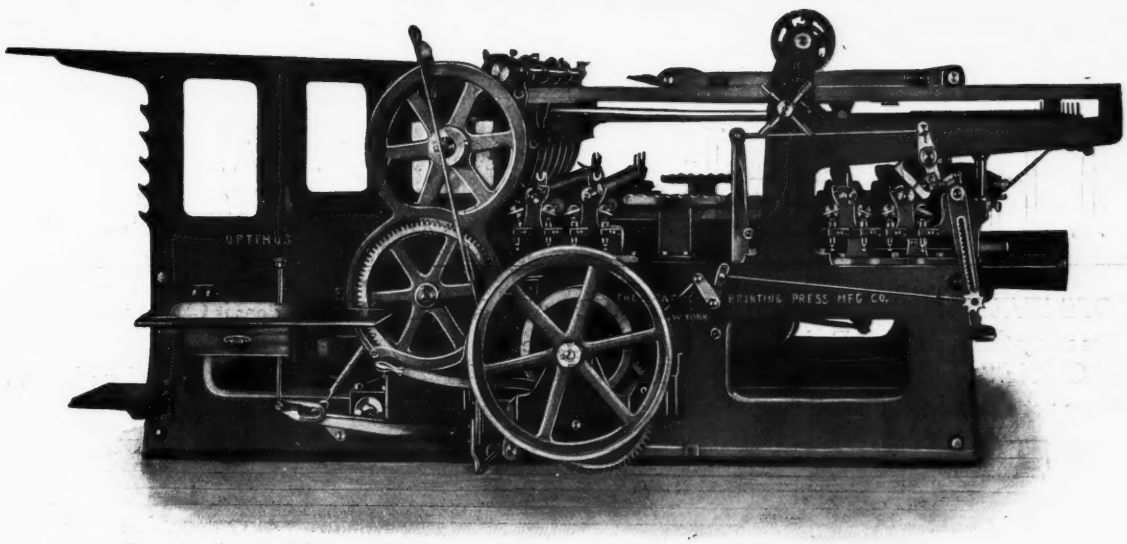
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The publishers of one of the famous New York Magazines, using large sized Optimus presses, write under date of February 2, 1906:

> "We wish to compliment your Company on the manner the Babcock Optimus presses have stood the extraordinary demand we have recently made upon them. We have been running twenty-four hours a day on several of our nine Optimus presses in the past three months. On a run of 150000 on a cut form, 39x54, 140 coated paper, we kept one of your presses running night and day at a speed of fifteen hundred an hour, using one set of plates for the entire run. The cut form of 39x54, 170 coated, is run at the rate of fourteen hundred an hour, and the super and machine-finished forms on 39x54, 155 paper, at the rate of fifteen hundred or sixteen hundred, all with one set of plates.
>
> We are told by some of our pressmen who have not previously worked on the Babcock presses that there is less time lost and less expense for repairs than with any other presses on which they have ever worked.
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> You may rest assured that the next time we are in the market for another press, and we expect it will be soon, our choice will be the Babcock."

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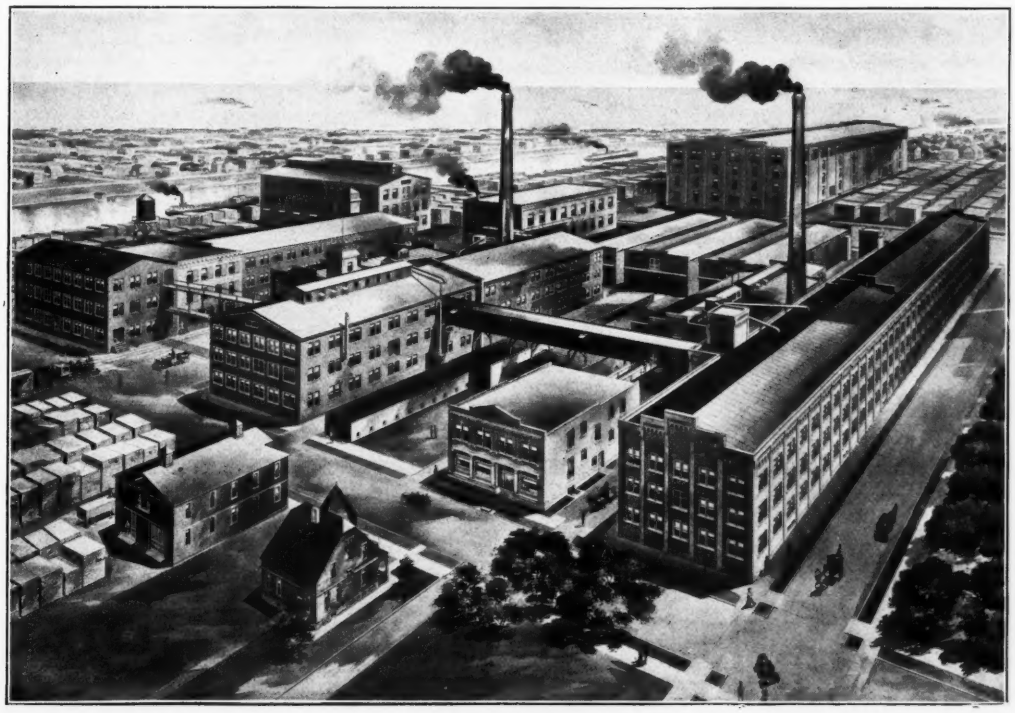
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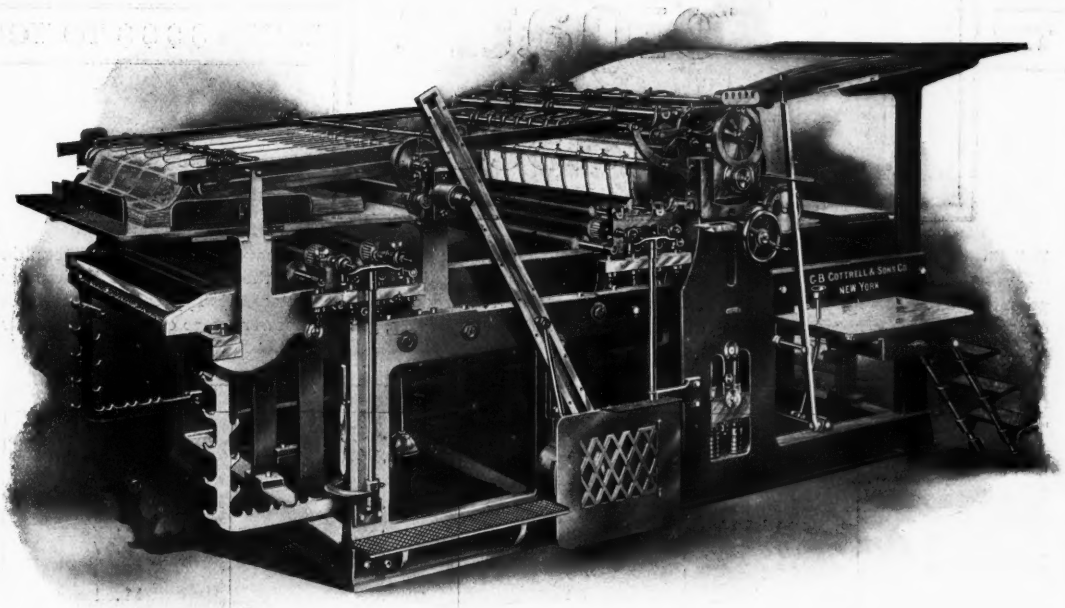
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THE

Automatic Typecaster

MEANS $ $ $ $ TO YOU

MR. PRINTER: The following tables show the average daily nine-hour output on the Automatic Typecaster, and the cost per pound, compared with the prevailing NET prices per pound asked by the typefoundries. In figuring the cost of the product of the Automatic Typecaster, metal was charged at 14 cents per pound (a high figure), operator at $2.50 per day, gas and power at 50 cents per day, wear and tear and interest on investment at $1.00 per day.

Cost of Automatic Typecaster Product

Point Bodies	Output per day in lbs.	Prices per lb.	Total
6	15	$0.40⅔	$6.10
8	20	.34	6.80
10	25	.30	7.50
12	30	.27½	8.25
14	36	.25 1/9	9.04
18	42	.23½	9.87
24	48	.22⅓	10.72
30	54	.21½	11.61
36	60	.20⅔	12.40

The following table shows the value of the daily output of the Automatic Typecaster, figured at foundry NET prices:

Prevailing Type-foundry *Net Prices*

Point Bodies	Pounds	FIRST-CLASS		SECOND-CLASS		SECOND-CLASS, SPECIAL	
		Per lb.	Total Cost	Per lb.	Total Cost	Per lb	Total Cost
6	15	$0.61	$9.15	$1.10	$16.50	$1.22	$18.30
8	20	.50	10.00	.85	17.00	.95	19.00
10	25	.44	11.00	.70	17.50	.78	19.50
12	30	.40	12.00	.62	18.60	.70	21.00
14	36	.38	13.68	.58	20.88	.66	23.76
18	42	.38	15.96	.57	23.94	.62	26.04
24	48	.38	18.24	.53	25.44	.60	28.80
30	54	.38	20.52	.53	28.62	.59	31.86
36	60	.38	22.80	.53	31.80	.59	35.40

As printers well know, foundries classify their product as follows:

1st Class.—Comprising body letter, with nonpareil at 61 cents NET per pound, and larger bodies accordingly.

2d Class.—Comprising plain job letter, with nonpareil at $1.10 NET per pound, and larger bodies accordingly.

2d Class, Special.—Comprising modern job faces with nonpareil at $1.22 NET per pound, and larger bodies accordingly.

The above class-prices never figure when the printer casts his type on the Automatic Typecaster, as the type is all of the highest class and cost uniform according to body, no matter what the face may be.

The difference in the cost of nine days' output of the Automatic Typecaster, compared with foundry prices, is as follows:

Compared with foundry first-class prices, the difference in favor of the user of the Automatic Typecaster is . . . **$ 51.06**
Compared with foundry second-class prices, the difference in favor of the user of the Automatic Typecaster is **117.99**
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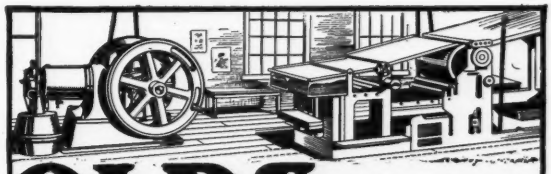
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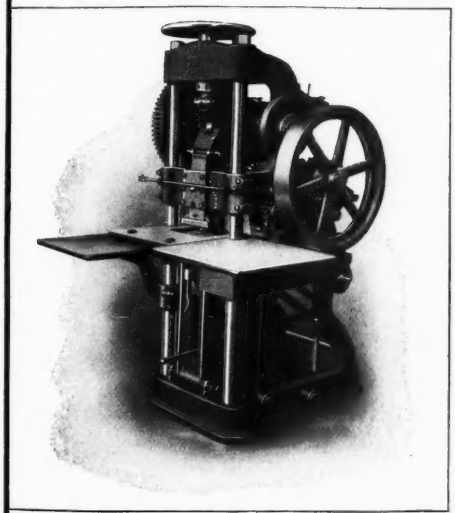
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DO not conclude that there is nothing more to be stated in favor of our press because we do not publish the contents of our booklet for you to read through this medium.

It is not what *we can tell you* about the merits of our press which will influence your decision; it is what *others say and do* which helps you to mold your opinion.

Investigate thoroughly, *wherever it may please you*, as to the commercial standing of our press with the trade. Then write us.

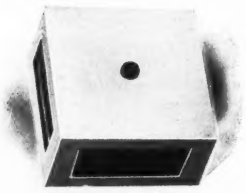
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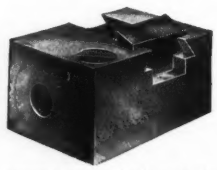


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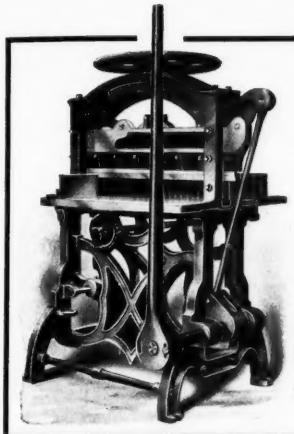
The Perfect Stitches

Not "stitch," but "stitches," *consecutively, indefinitely.* ¶ These reproductions are from photographs of the work of the Boston Wire Stitcher, the introduction of which has not only improved but has *perfected* the quality of the present-day binding. ¶ The crudely cumbrous work of the old-system machines is supplanted by the perfectly even and uniformly flat work of the Boston Wire Stitcher. ¶ 800 users of the Boston will use no other machine. ¶ Many printers insist that their binders use none other, — *for they CANNOT, and produce the work* of the Boston Wire Stitcher. ¶ When a good job of printing is marred by unsightly stitching it is not the result of saving. ¶ It is simply the ignoring of improved methods. ¶ Since the last publication of this magazine, there have been shipped to people *who could not afford to ignore these methods* thirty-five No. 3 Boston Wire Stitchers. ¶ Some day every person interested in printing and binding will know all about

The Boston Wire Stitcher

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GIVES THE BEST MONEY'S WORTH! THIS CUTTER EXCELS IN ITS CLASS. Comparison will prove the claim. Superior in every detail and in the leverage, cutting easily and returning easily from the cut, because of the perfect counter-balance, which is within the frame, out of the way and saving floor space. **Not a back-breaking cutter!** The frame is strong, heavy and doubly braced; the knife-bar and knife are thicker and deeper than those of other makes, insuring a true cut and long life, and avoiding deflection under strain. Adjustable levers and split back gauges on the 30 and 32 inch sizes, and side gauges and a front and back enameled measuring gauge on all sizes. Unexcelled in construction, materials used and finish. It is not possible to build a better cutter at the price. Compare it in detail with other lever cutters. We make this cutter in four sizes, cutting 23, 25, 30 and 32 inches, respectively. We have been building cutters twenty-five years. Over 8,000 Peerless Machines in constant use. Send for Booklet.

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EVERY mail brings some sort of a testimonial about my inks or my methods, and although some of my competitors look with scorn on the size of the concerns that buy from me, I am plodding along taking everything in sight, and gradually growing larger. I know of one ink house in my own city who snubbed a customer of mine because he asked for a ¼-lb. can of fine job ink. These autocrats forget their early days when dollars were as big as cart wheels, and seem to think their pedestal is too lofty to ever take a fall. It matters not to me whether a customer buys a ¼-lb. can or a 500-lb. barrel, as long as I have his good will and he pays cash with order. I play no favorites, as the millionaire printer of New York City has to plank down his money just the same as the little cross-roads fellow. Send for a copy of my new sample-book showing one hundred and twenty-five specimens of my best selling inks. Money back if goods are not found satisfactory; also the cost of transportation.

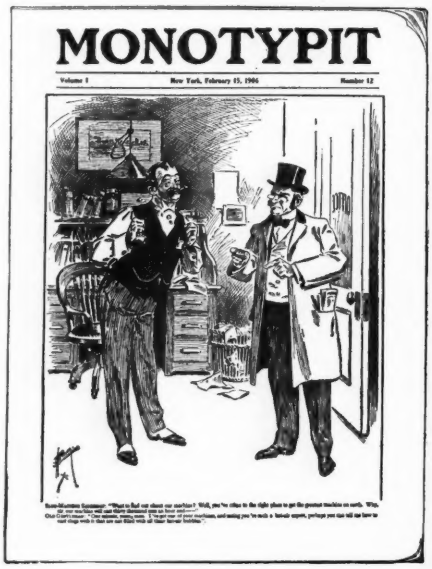
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17 Spruce Street, New York

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TAKE SPECIAL NOTICE


MONOTYPIT

Volume I New York, February 15, 1906 Number 12

MONOTYPIT

IS a magazine devoted to Machine Composition and Fun. It is published monthly by us for the purpose of disseminating information useful to printers. ¶ Its primary aim is to demonstrate the indispensable advantage for every job of new type automatically set, and its secondary object is to convert to this new way of thinking the man with his face to the past.

¶ To the printer who is behind, Monotypit is the Philosopher's stone. Whether such a man be large or small, rich or deservedly poor, a copy of this genial fingerboard to an easier street will make of him a better and a happier printer, having a fresh grasp upon the fundamentals of how to make money in the printing business.

MONOTYPE ⁂ MONOTYPE ⁂ MONOTYPE ⁂ MONOTYPE

MONOTYPE ⁂ MONOTYPE ⁂ MONOTYPE ⁂ MONOTYPE ⁂ MONOTYPE

¶ And the Compositor, too, will find help in its columns—aid for himself and aid for his boss. Monotypit will teach him things—things that have a dollar sign at each end—his end and the boss's end. It is this double dollar sign that makes things hum.

¶ And the double dollar sign brings us to the point. We shall shortly have the pleasure through the columns of Monotypit of making a very important announcement, precedent to which we want upon our list of subscribers the name of every printer, proprietor or employee in this country or Canada.

¶ It will cost you nothing to subscribe; send merely a post card with name and address clearly writ, and whether you be owner or devil, the "old man" or Mickey Flinn, Monotypit thereafter shall be yours monthly.


MONOTYPIT

A Catastrophe

"I was mature were for printers good
To "do its home" for her,
And, while there was none, to be sure,
Of Mr. Right, there was a Mr.

Out Who knows who 't'other one
For third month—seventeen days—
And that anywhere 1 ng
He 'd keep a week or more.

"I was after one such many day,
With every sister short-circuited
And threat of puzzled soul burned,
On looking down, he chanced to see
With pleasure there at his
"Gee whiz," said What, "get what"
In some strange way that same letter
Had wandered up the way
"What 's it to you?" the young chirps,
"Say, Why, we 're talking
On hearing What the prep looked up;
"What is it, What?" said she,
Though all saw that it was the cat,
And figured—some fun.

"Do glue thereof us?" old What replied;
"Why, it 's the girl in the
"What 's the matter with the
"What 's her blanked as it for

"I 'm on 'em," some one remarked,
And each one said the same,
Although not one there in place
Knew what the matter was.

"I know she 's sick," old What replied;
"I 'm sorry to her, too; I
"Yes, 'e' here, What, there is an co-
He 'ed you what is true."

What had his sick down on the sun,
And, with a look that
Was speed, without a word,
Put on his coat and hat.

He hailed not to the right nor left,
But silently walked out,
We 'd not a word to say, how
Another he 'd to said.

A few days later he returned,
And grew not said and was
That he'd been with ny Infirmed
When he that glass—or not—

Such is it? Yes, said some was
Who knew that one,
Whereon he showed that he had it all
And was on as a he.

THE writer, while on a recent Western trip, saw another striking instance of the day being saved by the Monotype. The office had in hand a very important law-brief, the case involving the constitutionality of a legislative enactment. The attorneys desired to show a fac-simile of the bill as it was originally introduced, together with the amendments made to it during the debate, and, as many of the changes were interlineations, it was a task that the office, provided with Monotypes in the office, invented it's would not answer, there was no time to send to a type-foundry. Among the algebraical-appearing mixture was just the character wanted, and it was the simplest thing in the world to put the matrix in the machine and cast up a sufficient quantity. "If you haven't got it the Monotype will furnish it."

The Journal Company, Kirksville, Mo., is doing a large amount of four-color Monotype printing. Many of the pamphlets are so large that they could not have been printed at the Journal office before the installation of the Monotype.

Have you received a copy of the Monotype catalogue? It is a work of art. All the type in it, twelve point and smaller, was cast and set by the Monotype, and the type larger than twelve point was set by hand from type the Monotype cast.

A writer with plant and fruit
Asked us to tell him how to cultivate
A type he was grow
Could find type not in plant
And he was directed how to do both.

Better work, better prices, greater output, and the lowest cost of production ever known, are advantages the Monotype gives. It also enables dear reader the money.

Presswork throughout the country was never better than it is now, and every indication is that it will continue to improve. Fit yourself to handle the large amount of new business that will be offered by adding a Monotype equipment to your plant.

THE MONOTYPE

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Sole Selling Agent

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MACHINES
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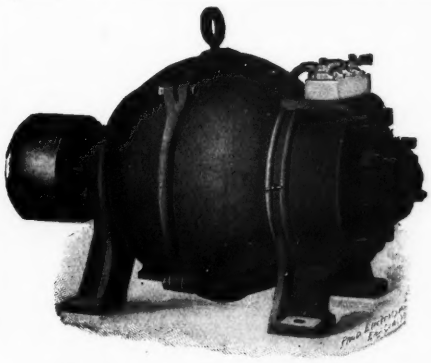
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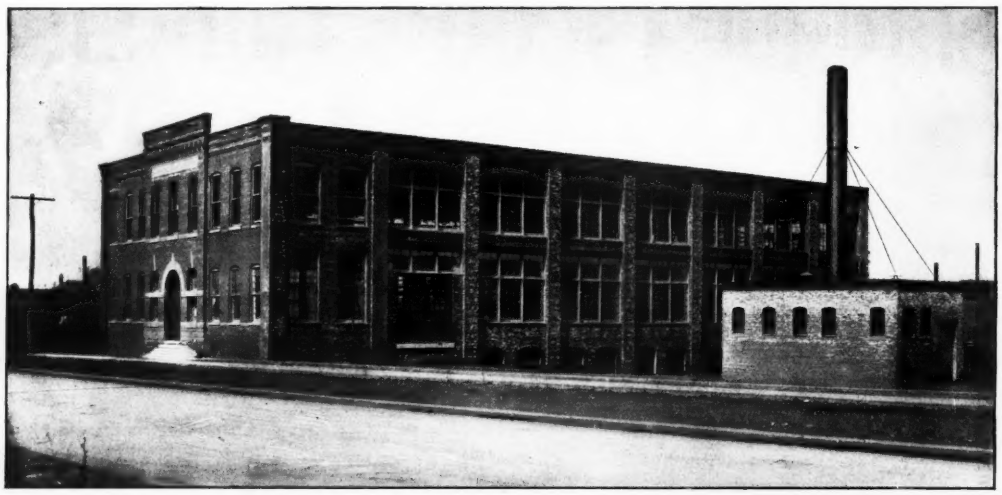
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JOHN THOMSON PRESS COMPANY

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While our old-time main office, 253 Broadway, New York, will be maintained as a branch, *it is desired and requested that we hereafter be addressed only at our factory, Nott and East Avenues, Long Island City, New York.* If our correspondents will kindly make note of this request, and act thereon, delay and annoyance may be avoided.

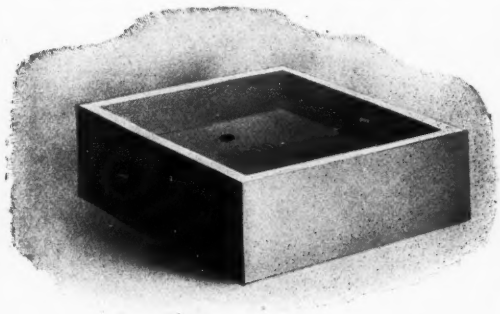
It is believed that our factory embodies the latest and best developments in slow-burning construction, extreme rigidity, maximum light, effective disposal of electrically driven machinery and convenient handling of material from the raw to the finished state. Power is obtained from producer-gas and a gas engine direct connected to the dynamo; the building being heated by forced circulation of warm air.

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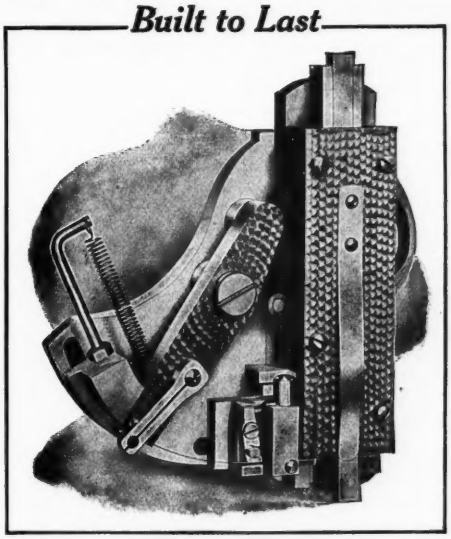
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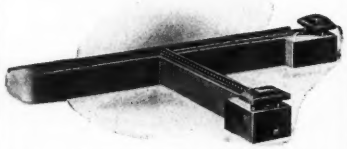
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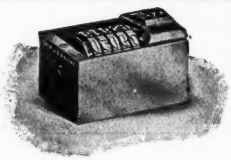
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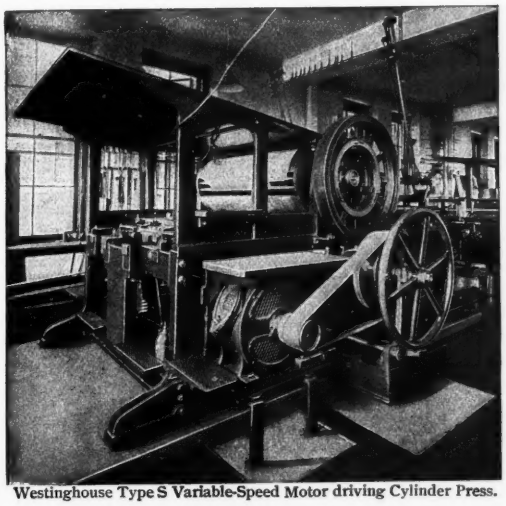
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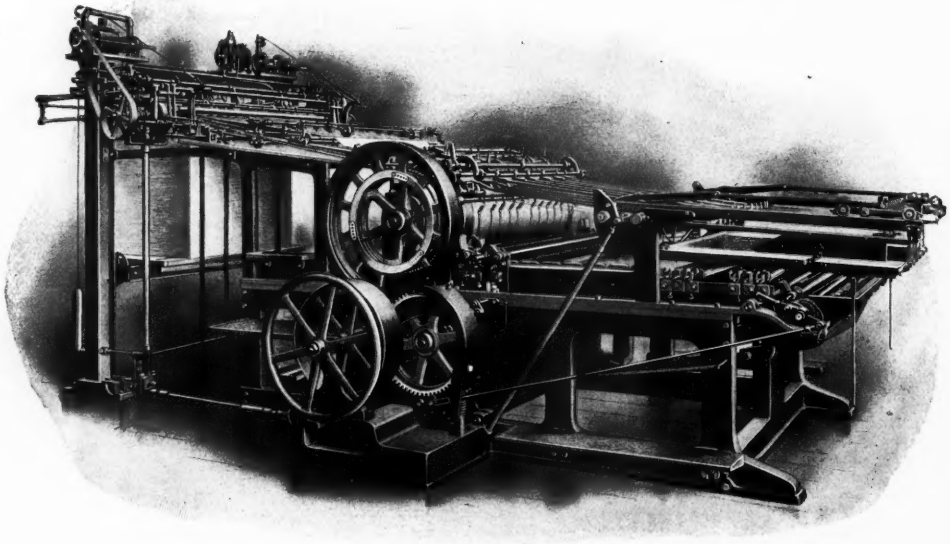
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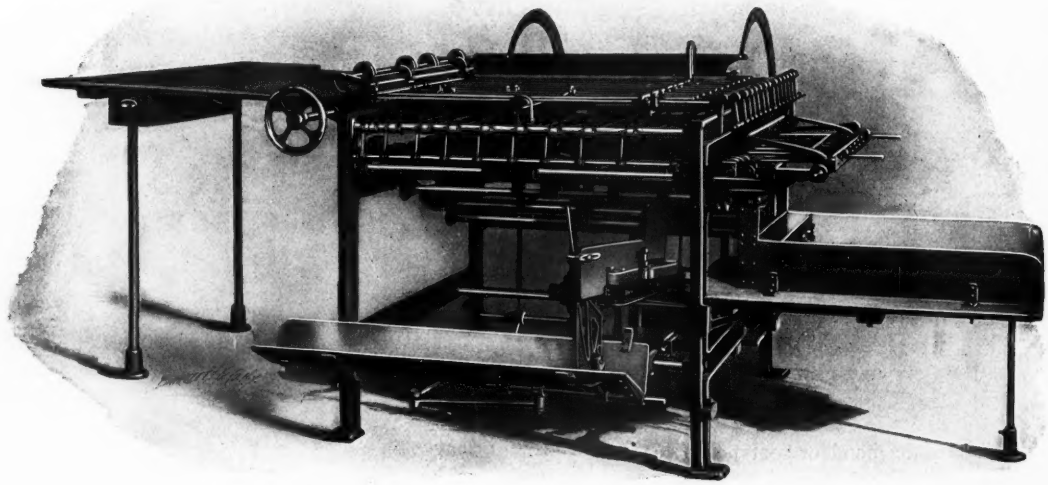


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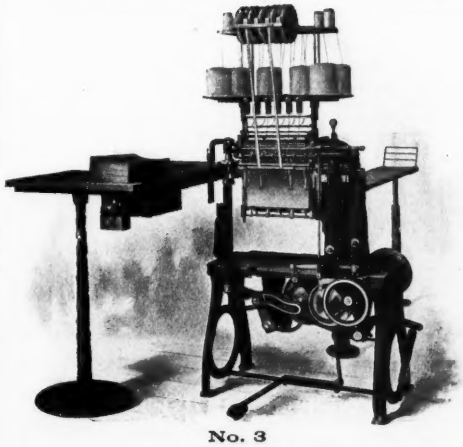
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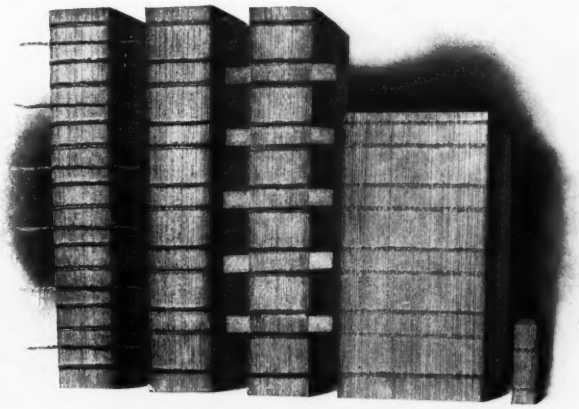
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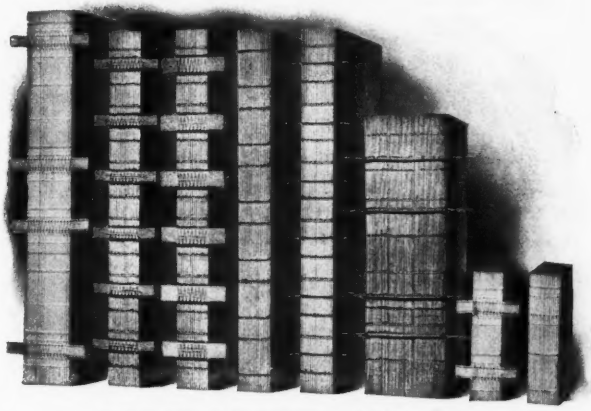
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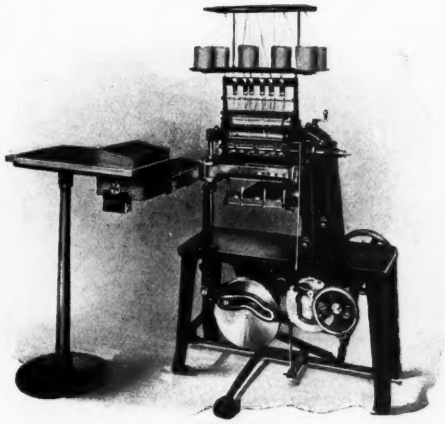
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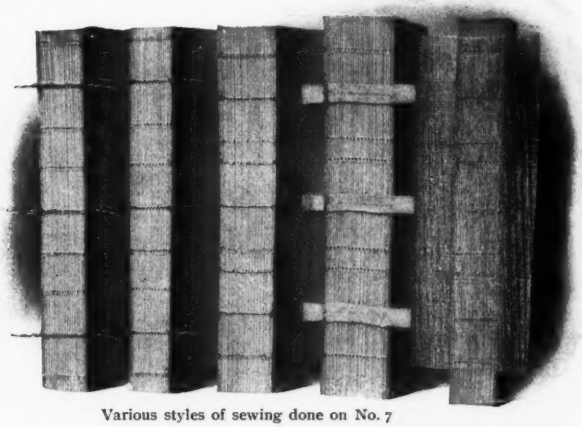
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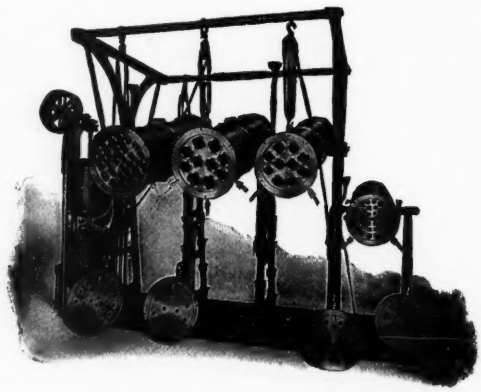
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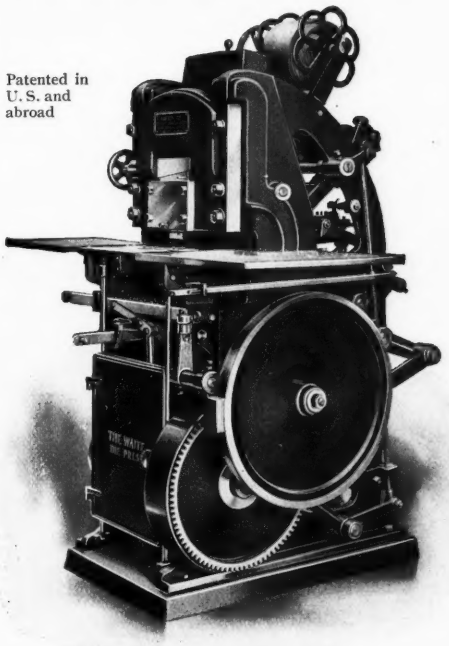
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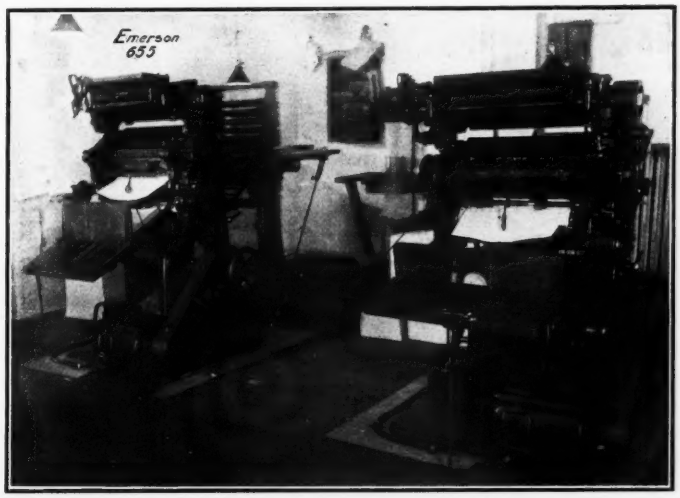
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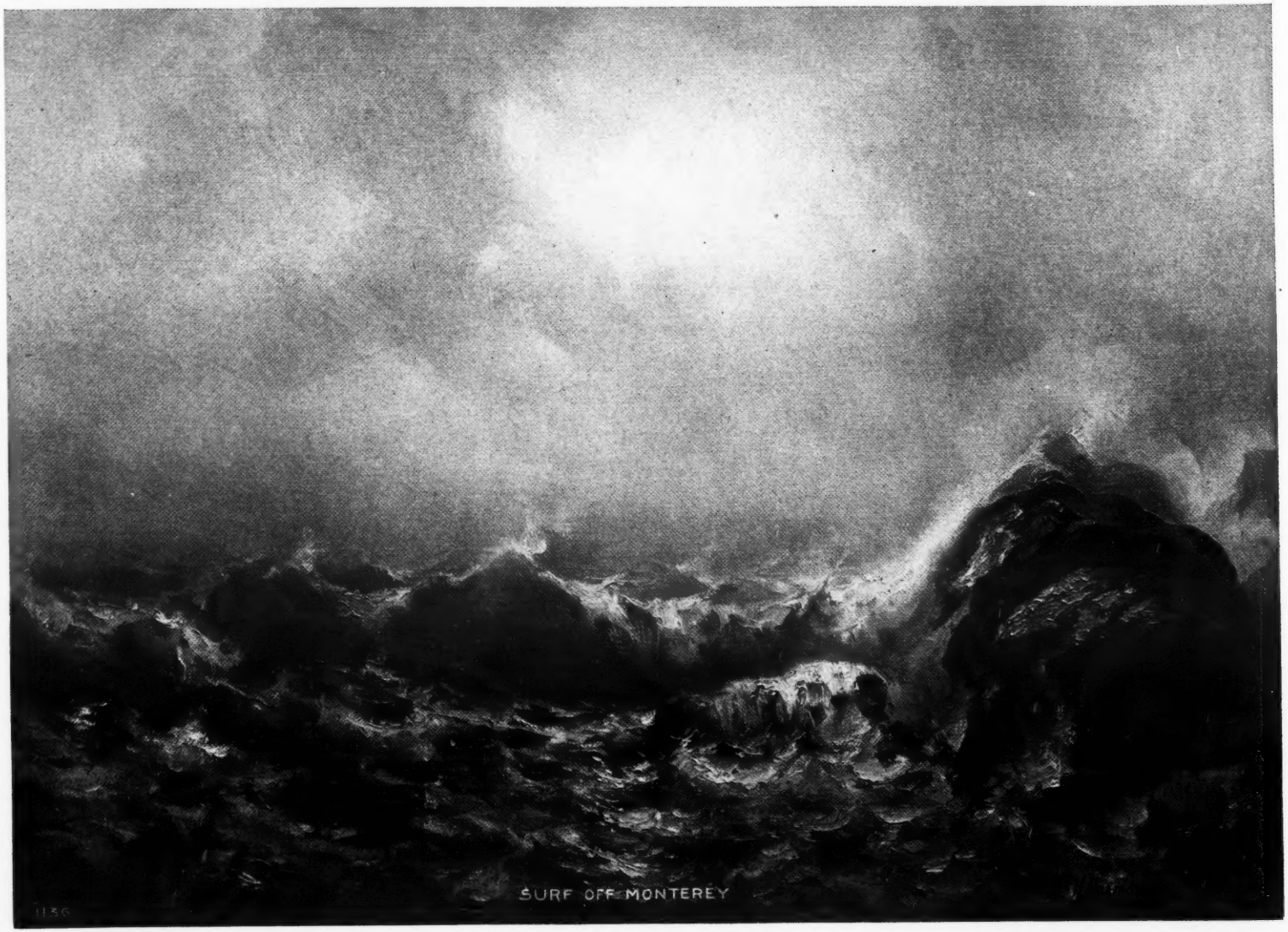
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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THE FIRST AUTOMATIC PRESSES.

BY JOHN R. LOHNES.



"IN reviewing those great eras of national industry," wrote Dr. Andrew Ure, "when the productive arts, after a long period of irksome vassalage, have suddenly achieved some new conquest over the inertia of matter, the contemplative mind can not fail to be struck with the insignificant part which the academical philosopher has generally played in such memorable events. Engrossed with barren syllogisms, or equational theorems, often little better than truisms in disguise, he nevertheless believes in the perfection of his attainments and disdains to soil his hands with those handicraft operations at which all improvements in the arts must necessarily begin. He does not deem a manufacture worthy of his regard till it has worked out its own grandeur and independence with patient labor and consummate skill."

The writer believes that the doctor's opinion is very sensibly applicable to the art of printing, "an art invented for the honor of learning and the glory of the learned," yet in nowise have these individuals contributed toward its perfection, but by the power of the fates it has subsequently "served as the great teacher and guardian of the whole family of man!"

For nearly three hundred and fifty years from its invention no new improvements were introduced until the year 1798, when the demand for quick circulation and delivery of national intelligence made it utterly impossible for the wooden hand press of the time to accomplish anything like suitable service. The first attempt to combat the inadequacies prevailing at that time was made by the Earl of Stanhope, who, one writer asserts, "was the only man of learning in Europe whose name figures in the annals of typography." From the insufficiently detailed description of the press it may reasonably be assumed that it was very similar to the Washington hand press of later date, the power being applied "upon the infinite lever principle." However, as it did not act on a continuous, but reciprocating motion, it could hardly be called automatic, and its capacity but slightly exceeded that of the old wood presses already in use, as it would turn off but two hundred and fifty impressions to the hour.

In 1790-1, William Nicholson obtained a patent in England for a "self-acting printing-press," and was the first person to publicly announce such an invention. The patent covered two devices, namely: a flat bed and a rotary. In the first plan the types were imposed on the bed of the press, and, after the color application, passed under the cylinder, which was covered with a woolen blanket to receive the "impression." In this Mr. Nicholson brought out the principal active constituents that have subsequently been employed in the different drum-cylinder machines. In the second plan, he imposed the types on a cylinder placed between two other cylinders, one to supply the ink and the other to take the "impression." Had he abandoned the latter problem and labored to perfect

his flat-bed plans, he would have had, in all probability, a working *typographie mechanique* instead of hopeless vanishing ideals.

The honor of producing the first operative automatic press is more than likely due to a clockmaker from Saxony by the name of Konig, who from 1804 until some time previous to November 28, 1814, had employed the most of his time in the improvement of printing-presses. In 1811 he obtained an English patent for operating a hand press by power, but the expense and consecutive failures forced him to abandon the enterprise. He then applied his ingenuity to the conception of a cylinder for communicating the pressure to the form instead of the flat plate, and the result of his efforts was made public on the 28th of November, 1814, when the London *Times* informed its readers that they were reading for the first time a newspaper printed by steam-impelled machinery.

In the *Times* press the form was made to traverse horizontally under the cylinder and the sheet to be printed was held in place by a system of endless linen tapes. The ink fountain consisted of a cylinder-shaped box and the ink was forced out by an automatic screw device operating a piston, where it fell between two iron rollers and was by their rotation taken on to six subjacent rollers, all except the two large form rollers having an alternating (endwise) motion for securing an even distribution of the color. The ink fountain was not a success, owing to the complex mechanism causing much time to be wasted in adjusting to requirements, and it was later superseded by the invention of a Mr. Cowper. In order to double the capacity, a machine was built with two cylinders, one on either side of the ink fountain, and the form made to pass under both. By this double impression the press would print eleven hundred sheets an hour, and later improvements increased the production to eighteen hundred.

The next achievement of the clockmaker from Saxony was the construction of a press that would print both sides of the *Times* at one time. When it was set up it resembled two single presses placed with their cylinders facing each other with a distance of two feet intervening between them. The sheet traveled from one cylinder to the other by means of linen tapes and the trail it made described a letter "S" laid horizontally, thus the sheet was turned over or reversed in its passing through from the first cylinder on to the second. The press was erected in 1815, and was the only self-registering machine ever constructed by Konig, a feat that required the most careful geometrical calculation to pass the critical requirements of book printing.

A machine was constructed for the University of Cambridge by Messrs. Donkin & Bacon, under a patent granted to them in 1813, which consisted of a revolving prism on which the forms were locked. The ink was applied to the face of the type by means of a roller which rose and fell with the eccentricities of the prismatic surface and the sheet was fastened on another prism so as to conjugate with the form prism. It was described as "a beautiful piece of ingenious contrivance and workmanship," yet too complicated for the understanding of the ordinary pressmen of the times, and defective in color distribution, yet this is the first press on which the experiment of composition rollers was attempted with glue and treacle. Konig's rollers were metal cores covered with leather.

In 1815 Mr. Cowper obtained a patent for curving stereotype plates to be locked on a cylinder. The capacity of the machine was one thousand an hour, completing both sides at one time, an actual working perfecting press.

In their efforts to perfect an automatic press the inventors seem to have sought the solution of the problem in the revolution of the forms. Nicholson's, first and least practical, sought to effect it by shaping the shank or body of the type "like the stone in an arch"; Donkin & Bacon by locking the forms to the flat surfaces of a revolving prism, and Cowper by curved stereotype plates. In Cowper's press the blanketed cylinders were placed side by side and against each of these the form cylinders. Three-fourths of the surface of the form cylinders had a film of ink deposited on them by the fountain rollers, and as they revolved six form rollers took it up and distributed it over the plates. Although this machine was convenient only where stereotyped plates could be made, the importance of its invention can only be fully appreciated by the publishers of to-day.

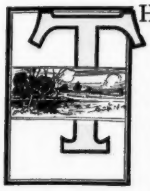
The success of Cowper's color distribution created a demand for its use in printing from types, and accordingly he and Mr. Applegath built a press for printing both sides of the paper from type, and in this their scientific judgment dispensed with forty wheels which were necessary to the clockmaker's press. In connection with this it might be interesting to note that the hand roller and ink stone, so indispensable now, were the invention of Cowper, and its vast superiority over the balls was soon recognized, but with no profit to the inventor, as it was so unceremoniously and simultaneously infringed upon by the printers all over England as to render all efforts to secure his rights by prosecutions utterly futile.

The period of time succeeding that in which Cowper & Applegath designed and built their last great press for the London *Times* the writer believes is amply covered with information relating to the history of the automatic or power press.

Written for THE INLAND PRINTER.

ANALYSIS OF A HALF-TONE PORTRAIT.

BY N. S. AMSTUTZ.



THE original photograph from which both half-tones are reproductions is a soft brownish-black platinum print with considerable "surface texture" showing in the background, so that it is not an easy subject to reproduce. The engraving (Fig. 1) is inserted alongside of Fig. 2, not for purposes of invidious comparison, but to show clearly what variation in treatment and interpretation has been given to each of the reproductions.

It is impossible to properly appreciate the actual closeness of adherence to a given requirement unless one makes comparisons in the light that one condition may throw on another. The engravings themselves are made the subject of comparison so that the various modifying influences that interpolate themselves between the engravings and their finished prints may to a large degree cancel each other, because the same personal equation is impressed upon each specimen.

When one realizes how much misunderstanding and undeserved blame of reliable workmen arise from a combination of circumstances in which no particular blame can attach to any one in the matter of printing half-tones, it becomes an important matter to lay such a groundwork for comparisons, establish certain standards of attainment, etc., as shall make the lot of all craftsmen an easier one, because there will be little or no carping criticism, but there may be a great deal of wholesome analysis of efforts and results that will be productive of far-reaching results.

Photographs or wash-drawings having a deep black background with little gradation in the middle tones when used as copy for half-tone plates may show up well in the engraver's proof. This is because the ink can be placed on the cut with a hand brayer, and the overlays made to bring out deep blacks, middle tones and "whites" with all the gradation, and sometimes even better gradation than was present in the original copy. After the ink is on the plate the prover can, and frequently does, manipulate the plate by wiping off color here and there after the style of the worker in photogravure, steel die or copperplate printing.

The prover's mind is concentrated on getting a nice proof, and rightfully enough from one point of view, for he has not been awakened to the fact that one condition may throw on another. The engravings themselves are made the subject of comparison so that the various modifying influences that interpolate themselves between the engravings and their finished prints may to a large degree cancel each other, because the same personal equation is impressed upon each specimen.

When one realizes how much misunderstanding and undeserved blame of reliable workmen arise from a combination of circumstances in which no particular blame can attach to any one in the matter of printing half-tones, it becomes an important matter to lay such a groundwork for as a general thing that the work he is doing is to set the pace for the man to whom the cut will come for interpretation on the cylinder press. What can be done on the Washington hand press can only be approximated on the cylinder press. A half-tone cut will not print dead black in the heavy shadows if the half-tone dot is there. The letterpress may carry so much color that the type

TABLE A.—SPECIAL PORTRAIT HALF-TONES. CHARACTERISTICS @ 145 AND 150 LINES PER INCH.

KINDS OF DATA.	FIGURE 1.				FIGURE 2.			
	"Whites"	Background	Gray	Shadows	"Whites"	Background	Gray	Shadows
Form of Dots and where located.	Smallest ● in collar	○ Near ear	○ Left cheek	Smallest ○ Right eye	Smallest ● in collar	○ Near ear	○ Left cheek	Smallest ○ Right eye
Diameters	.0015″	.0050″	.0060″	.0025″	.0010″	.0035″	.0060″	.0030″
Areas, white	458.3	196.4	282.7	49.1	435.6	96.2	282.7	70.7
" black	17.7	279.6	193.3	426.9	7.9	347.3	160.8	372.8
% of white	96.28	41.26	59.35	10.03	98.18	21.69	63.75	15.94
% of black	3.72	58.74	40.65	89.97	1.82	78.31	36.25	84.06
Unit areas	.0069 × .0069 = .0000476 □ in. = 476				.00666 × .00666 = .00004435 □ in. = 443.5			
Lines per inch	145				150			
Screen pitch	$\frac{1}{145}$″ = .0069 inch				$\frac{1}{150}$″ = .00666 inch			
Diagonal pitch	.00975 inch				.00942 inch			
Areas of pure gray	White 238 and 238 black				White 221.7 and 221.7 black			
Diameter of pure gray dot	.0055				.0053			

TABLE B.—SPECIAL PORTRAIT HALF-TONES. PERCENTAGE CHARACTERISTICS @ 145 AND 150 LINES PER INCH.

	"Whites"		Background		Grays		Shadows	
% white, Figure 1	96.28	.....	41.26	.....	59.35	.....	10.03	.....
..... % white, Figure 2	.....	98.18	.....	21.69	.....	63.75	.....	15.94
% black, Figure 1	3.72	.....	58.74	.....	40.65	.....	89.97	.....
..... % black, Figure 2	.....	1.82	.....	78.31	.....	36.25	.....	84.06
	100.	100.	100.	100.	100.	100.	100.	100.

looks sloppy, yet the half-tone cut is gray and dead. If additional color is carried in a mistaken effort to make the shadows print solidly the entire cut is "mushed."

The customer who has a job to be printed with illustrations, should, as far as practicable, have all the work done by one house. The printer should be careful to give the engraver advice regarding the character of the stock and ink to be used and also information of the effect sought to be obtained. The engraver will adapt his work to the paper and presswork. Too often, however, a mixture of old and new cuts from a variety of sources and with a variety of meshes are given the pressman, and it is a very difficult task to reconcile, in the same form, the treatment an open cut requires with the treatment required by a solid cut. A cut that is made open by the engraver may be proved up to look almost solid by the prover, but the pressman will find it difficult to make this metamorphosis on long runs on the cylinder press without spoiling the job by destroying the balance between the engravings and the type matter.

This brings us to the point of making an analysis of the two specimens shown. In order that it may be the more readily understood and the one compared with the other the characteristics are given in Table A, which summarizes the values.

The analysis has to do with the screen pitch, unit area, diameter and area of the black and white dots, and the percentage of black and white of four tonal values. The points of observation are noted in the table.

Fig. 1 has 145 lines per inch, a screen pitch of .0069 inch and a unit area value of 476 (.0000476 sq. in.).

Fig. 2 has 150 lines per inch, a screen pitch of .00666 and a unit area of 443.5 (.00004435 sq. in.).

The margins of the white dots in the background of Fig. 1 are ragged to a large degree, thus throwing the dots and the printing areas surrounding them out of symmetry, which produces a "blotchy" appearance. This is probably caused by too vigorous etching or too much heat when baking the "enamel." Either one would cause ragged edges. On the other hand, a slight excess of heat would partially destroy the acid-resisting properties of the enamel and thus allow the acid to attack the copper underneath over the *whole* of the area, but as the plate shows no such action, it is assumed that the defect is due to the lack of adhesion between the enamel and the copper to prevent the flaking away of enamel particles in the acid immediately adjacent to the edges of the dots, thus leaving a ragged margin.

It will be noted from the table that the tonal value of Fig. 1 in the background is quite abnormal. This is apparent at a glance by comparison of one print with the other, but what the *specific value* of such aberration is can not be told in this manner, by offhand visual inspection, hence the desirability of scientific analysis.

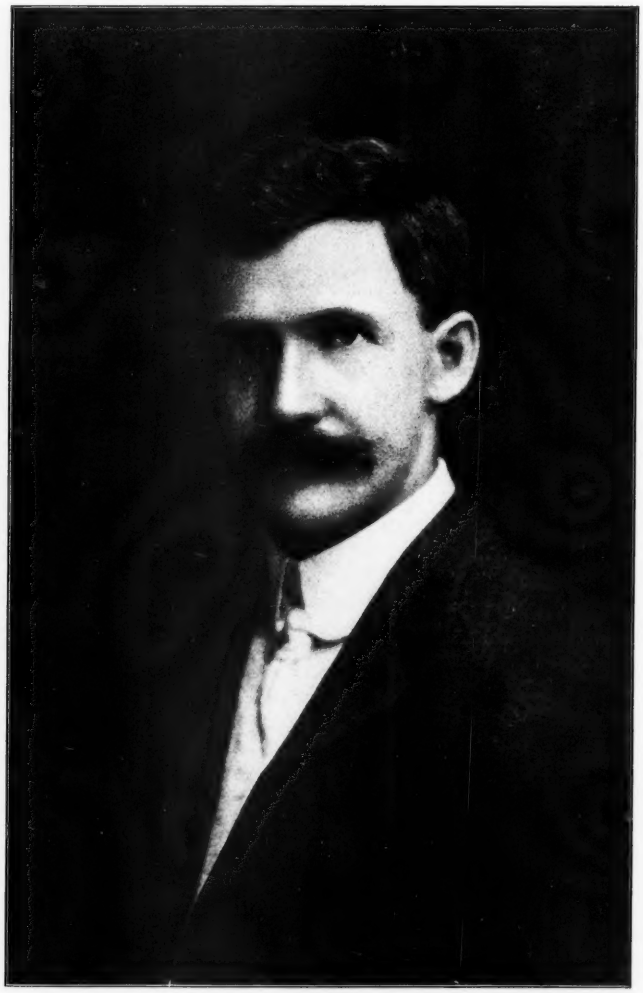


FIG. 1.— 145 lines per inch.

When attention is called to certain features, *definite* values should be ascribed to the same. Tonal value should be referred to as diameter or area of dot, or percentage of white. The latter would be preferable, as it is easy to make up a table showing such percentage values for various screens and diameters of dots, giving *unit areas* as well. Black percentages are easily found by simply subtracting the percentage of white from 100.

By doing things along these lines, process engraving will be placed on the proper scientific plane, and the day of uncertainty, when the sentiment of the skit on indefiniteness, "As long as a piece of string and as big as a lump of chalk," was the rule, will have passed into oblivion.

The differences of the two engravings are clearly pointed out in Table B, which is self-explanatory. The areas for both the black and white values are given in Table A so as to more clearly show wherefrom the percentages are derived.

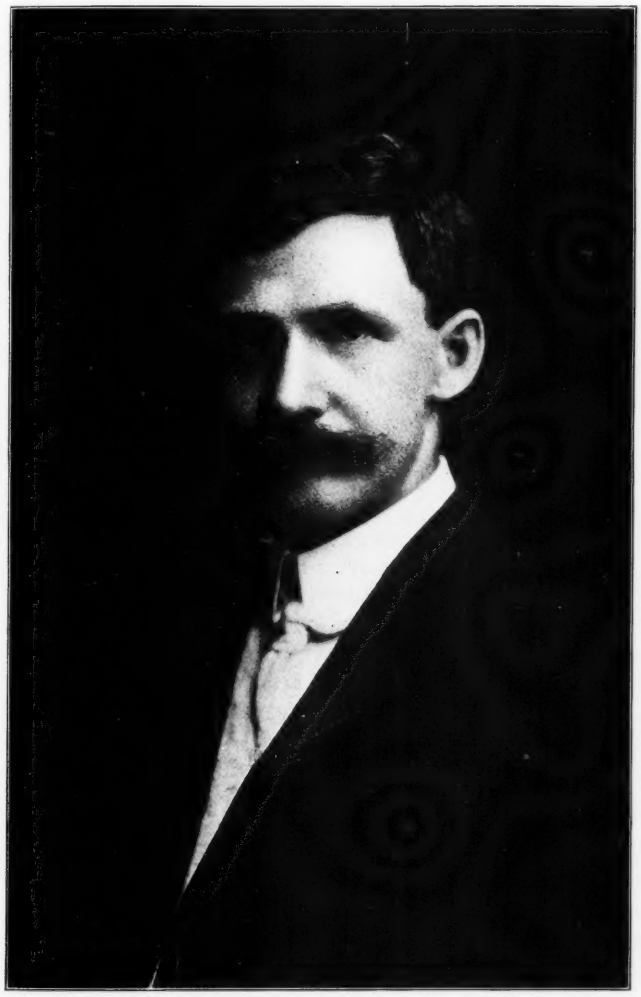


Fig. 2.— 150 lines per inch.

Taking the white area of the first column as 458.3 and remembering that the unit area for Fig. 1 is 476, the proportion of *white* contained in unit area (which is *altogether white*) is expressed as $\frac{458.3}{476}$ and the amount of black, due to the smallest black dots, as $\frac{17.7}{476}$ or 3.72 per cent.

In Table B, the background of Fig. 1 is shown to possess almost twice as much white as Fig. 2, and in the "whites," Fig. 1 has approximately one-half the white value of Fig. 2. The brilliancy of Fig. 1 is seen to be very much below that of Fig. 2.

To properly consider the value of either engraving from the basis of interpretation, it is absolutely necessary to know the tonal values of the original photograph. This should be given numerically for the quarter, half and three-quarter tones.

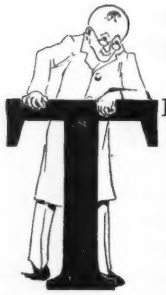
Having such a record it becomes easy to know from a table giving the sizes of dots, areas and percentages, whether the interpretation is a faithful one or is but an approximation.

A reproduction may be faithful enough as to recognizability, but it may at the same time lack all of the subtle charm of true tonal values that differentiate an approximation from a true copy.

If unit area is taken as 476, whole or pure white will be represented by this number; ¾ white by 357; ½ white by 238; ¼ white by 119; ⅛ white by 59.5, and no white by dead black that covers *all* of a unit square or unit area.

The dot diameters for these areas work out correctly until the point of 25 per cent of black (75 per cent white) is reached. At or near this point the dividing space between two contiguous depressions (white dots) is etched away and the law of periodic acceleration comes into play to modify the etching rate and also the interpretation. If unit area is taken and the *diameter* of a dot is calculated therefrom which shall have the *same* area, it will be found when four such dots are placed with their centers coincident with the corners of a square, whose sides are equal to the screen pitch, that there will remain an uncovered area in the center of the square, even though the dot and unit area is exactly the same. In order to cover this area the dot diameter must be *increased* so as to be the same as the diagonal pitch. The reason for this tonal aberration is found in the fact that dots of such an area and diameter as to equal unit area, when their centers fall on the corners of a unit area square, have their circumferences *overlap* at the sides of the square.

These deductions are based on *round* white and black dots. The "four crescent" dots beyond the "three-quarter" whites are amenable to a separate law.



Written for THE INLAND PRINTER.

SOME NOTES ON INITIAL LETTERS.

BY WALTER J. KENYON.

THE initial letter was the creation of the medieval monasteries, before Gutenberg had come with his press and types. All books were manuscripts, or pen-printed volumes. The monks were at once printers and artists, elaborating their parchments with an infinite patience and richly illuminating every page with a wealth of colored device in which azure, gold and crimson ran riot between and roundabout the paragraphs of the text. It was in this general scheme of page illumination that the ornate initials played an important part.

It was inevitable that the advent of the printing-press, substituting a mechanical process of duplicating in place of the hand printing of the monks, should rapidly drive out of use the old manuscript method of bookmaking, and with it the page-illuminating which had become an inseparable feature. From the beginning of the seventeenth century to the middle of the nineteenth illuminating was a buried art. Its revival was brought about by Owen Jones, in England, and the movement was greatly stimulated a little later by William Morris and his coworkers.







As in other fields of art, there are two points of view from which criticism may proceed. One takes into account an adherence to classic forms and traditions; the other sets up intrinsic merit as the prime criterion. We may consider the matter of initial letters from either of these viewpoints. One of the most ambitious books upon the subject is embellished throughout with initials which are absolutely illegible. The reader has to examine the context to determine the identity of the opening letter of the paragraph. And in several cases even this expedient leaves an element of doubt.

But these initials are derived from the Book of Kells — probably the most important medieval MS. remaining to Ireland. Representing the handiwork of the monasteries at least as early as the ninth century, they are invaluable in their historic aspect, although quite illegible and without intrinsic grace. It appears worth while, therefore, in studying, copying and admiring examples in this or any other field of art, to searchingly question one's impulse and determine, if possible, whether our appreciation arises out of a historic interest or whether it is founded upon the native excellence of the example as an art product. The unfortunate mistake is often made of commanding the pupil's appreciation for an art example which is intrinsically ugly, such, for example, as the black and white reproductions of Mona Lisa, among the pictures, or almost any bit of Egyptian ornament; without at the same time allowing him to understand that our consideration is for the historic aspect, not the innate worth. The modern didactic tendency in school art is making many opponents for itself just along this line, among both the children and their seniors — simply because they understand us to be appealing to their ideals of native beauty when in reality we may mean to address only their sense of historic values.

Fortunately, however, in this matter of initial letters, examples are not wanting in which the historic value is combined with beauty and legibility, and many of the ornate initials now in use have an ancient pedigree. The S (in P S D) exemplifies the Venetian style dating from about the thirteenth century. Notice that its essential characteristics are the square, solid field, having a border line, in which a plain and legible, but entirely graceful letter is cut. A sprinkle of foliated ornament is also cut in the field, but this is sparingly done and does not in the slightest endanger the legibility of the letter.

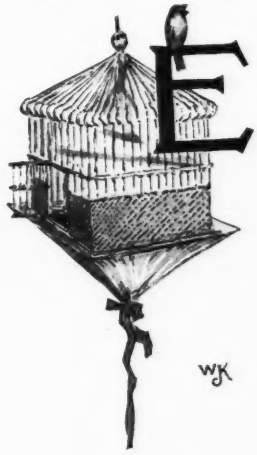
A style of which the Northern clericals were very fond is seen in P and D. Its characteristics are absolute legibility to which is added great beauty of line and proportion. The native grace of the letter is its own chief charm and the embellishing scrolls are rather inconsequent.

The old chronicles and missals inscribed and illuminated by the monks of the Middle Ages are the treasury of these ornate initials. And our appreciation for this sort of page decoration is primarily, doubtless, a historic interest.

It is a safe-enough maxim, for any didactic purpose at least, that the first duty of art is utility.

The first business of a parasol is to shed the sun; the first function of a butter knife is to cut butter; the first duty of an initial letter is to be easily read. Here, as everywhere else, our problem is "not to construct ornament, but to ornament construction." If there is one principle of art that we can set out in simple words and be certain about, it is this: that the production, whatever it is, shall first of all serve its function, and serve it fully and satisfactorily.







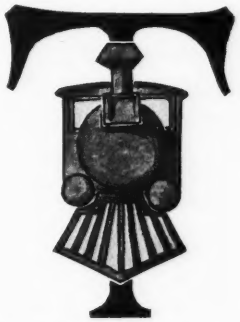
Thus we start out with the idea of a letter rather than an ornament, and its elaboration is an afterthought. In selecting the letter it is a good plan to avoid the fantastic and sensational alphabets that too often find their way into print. A well-proportioned but severely simple letter is the best starting point.

Thence we have a choice. The ornamental treatment may be graceful without carrying any special significance; just a little noncommital scroll of some sort, pleasant in its lines and aiming at nothing more than to set out the initial as something different from the rest of the text. P S D are examples of this sort. The alternative lies in the theme initial. Here the embellishment of the letter is a suggestion of the subject of the chapter which the letter opens. This suggestion may be almost purely pictorial as in D E F, or it may be somewhat conventionalized so that the reference is more reserved, as in A T S. Always, however, the rule should stand inviolable that legibility must not suffer.

Among the illustrations given E would open a writing on birds, F on the Spanish Missions, T on railroading, etc. These theme initials are a source of endless interest to the pupils; especially if devised with reference to compositions of their own writing. In turning such studies to practical use in the classroom the best results are had by devoting a lesson to the consideration and accurate copying of well chosen plain letters. The pupil should be brought to appreciate chaste and elegant letter forms over the crude barbarities which the modern signpainter loves so well. After a perception of quality in letters is thus established the illuminating is a simple and absorbing study.

In its working up, the D in D E F will serve as an illustration for all. The desert scene was first sketched out in pencil. The principal lines were then gone over in india ink (waterproof), including the double outline of the D. *Very dilute* washes of color were then applied — blue for the sky, gamboge for the sands, gray for the pyramids, a strong salmon tint for the letter and a heavy greenish-gray for the tree and the foreground figure. Gold gives a charming effect applied over the black outline of the letter and the boundary line of the sketch.







Written for THE INLAND PRINTER.

PROOFREADERS AND SPELLING.

BY F. HORACE TEALL.

EVERY man, as a man, whether he is a proofreader or not, has a perfect right to choose his own method or lack of method in spelling; but it is important in its bearing on the proofreader's peace and comfort for him to remember that, as a proofreader, he must do what others desire, whether it is his own choice or not. This does not mean that he may not advise or suggest, in certain circumstances, in respect to spelling or anything else, though of course he will not take even so much liberty except when he knows that it will not be thought impertinent.

The proofreader needs to know spelling more thoroughly than any other person, for he is the one through whom the work of preparation for printing is completed. This means that he must know just what words are spelled differently by different authorities, and which form is preferred by each authority. He commonly spells according to some one dictionary, and of course he should have that dictionary at hand for reference—a matter by no means unimportant, though frequently neglected. Employers are unjust who tell men to follow a dictionary and fail to provide them with the one they are to follow, unless they are content to allow occasional departures from the rule. Of course long experience with one system induces almost unfailing knowledge of that system, but unbroken practice with one system is comparatively infrequent.

Another injustice is done when men are simply told that they are to spell in the English way. There are differences in English (or rather British) spelling, just as there are in American. Every publisher or author with British proclivities should be made to name a dictionary as the one to be followed, or else to furnish a full list of the spellings he wants, so far as they are in any way unusual, unless he has the manuscript prepared so that it can be followed exactly.

All these things are well known by most proofreaders, but they are so vitally important that they will stand much retelling.

Another thing about spelling involves some points that should be commonly known, but are not, and that is the effort to make radical changes. Here the proofreader is entitled to have his own



PELICANS AT THE NEW YORK ZOO.

opinion, as well as any other man, but he is not specially privileged to advocate adoption of any system. As was said before, his duty is to produce what his employers wish to have. An example of bad effect of intrusive suggestion occurred in the making of a large work not long ago. A proofreader, who knew very well that certain classes of words were to be spelled in the British way, nevertheless persisted in using other spellings of some of these words and in suggesting such practice in some other cases, and the result was an unpleasant confusion that could not be desirable to any one.



WATERING THE MILK.
Photo by E. C. Rensberger, Stockton, Cal.

Everybody knows that many English words are spelled in ways that are not immediately indicative of their sounds, and a great many people have expressed strong desire to change these spellings and make orthography phonetic. In the ardor naturally arising from their strong desire, some of the advocates of reform have made assertions of ground gained in that direction that go far beyond actuality. Almost every one who favors radical reform says that there is no doubt that it is coming, and that their ranks are increasing rapidly. If this were absolutely true, it should not be hard to prove it.

Effort toward change is nothing new; in fact, it began centuries ago, and yet there is no appreciable result. A few spellings have been simplified, and possibly a few more might be advantageously changed. But the English-speaking people as a whole have very positively refused as yet to accept any radical alteration.

Some time ago the National Education Association was said to have adopted new forms for a dozen words, which their proposer called "simplified." Last month the association met, and the following is part of a newspaper article about the meeting: "If the resolution adopted by the committee becomes as effective as it is intended, these words hereafter will be spelled thus: bizness, enuf, fether, mesure, plesure, red (for read), ruf, trauf, thru, tuf, tung, yung. The resolution asked the National Education Association to order that the twelve words be used hereafter in all its publications instead of the larger forms."

Three things may well be told about this, which otherwise might not be known. These spellings are not likely to be adopted, because when the resolution was introduced only a few members of the convention were present, and of them only half

voted for it, some not voting. Some one asked how many could tell what were the words formerly changed. Only four could remember any of them (if I am repeating correctly what I was told), although it was supposed that every member of the association was pledged to use them, except that some members had made a reservation, in promising, that they would do so when they thought of it. After the introduction of the resolution, another resolution was adopted with the intention of precluding any future action on the subject by the association.

No new system of spelling has yet been offered that would simplify anything. On the contrary, everything suggested merely opens the way to such anarchy as the following, from the *Popular Science Monthly*, indicates:

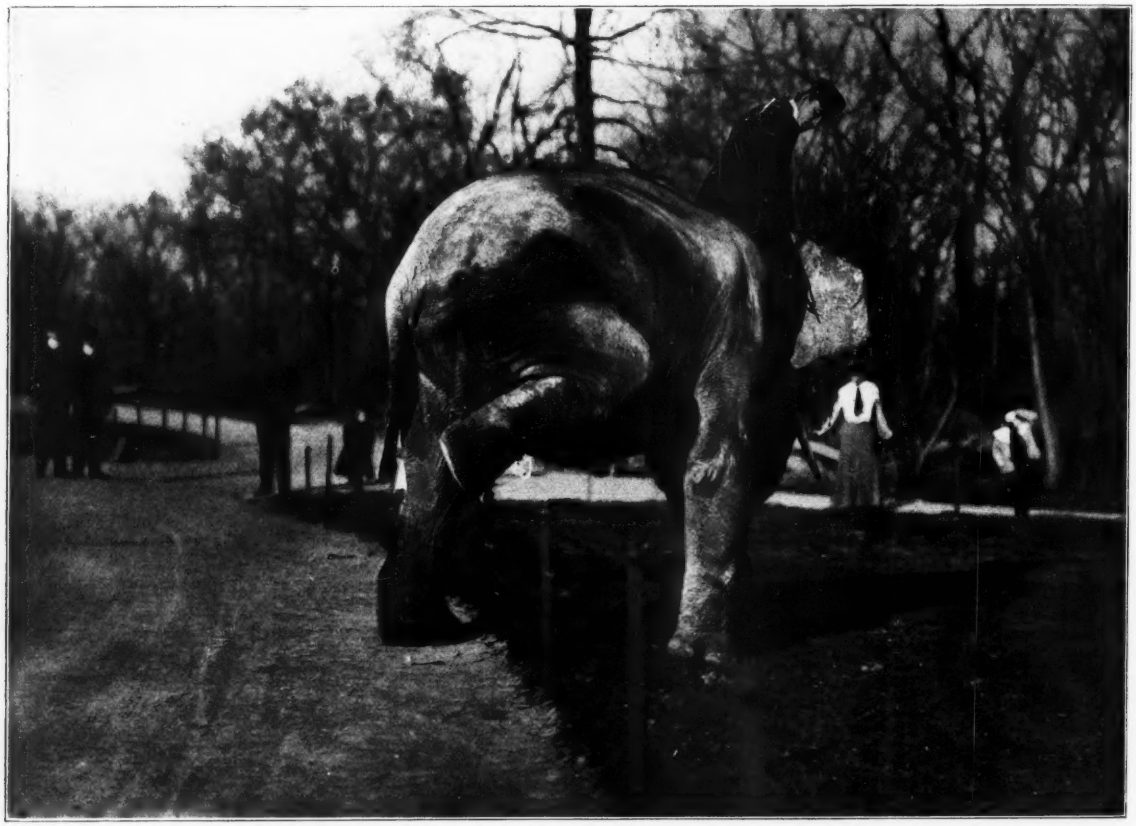
"Before the epoch of dictionaries it appears not to have made the slightest difference whether a writer spelled the word *recede*, for example, according to the present accepted orthography, or whether he spelled it *receed, receede, receade*, or *recead*, all of which forms are found in manuscripts of a few centuries ago."

The New York *Sun* recently said, editorially, "The truth is that it seems a good deal harder to spell according to the reformed code than according to the old one." A day or two later that paper printed the following letters:

"Thai askt mee tu kum intu thee moovment tu teetsh Mr. Carnegie speling. Wy duzz hee kair tu lurn speling at hiz vennurabl yeerz? Josh Billings, that pyuneer, gaiv it up wile stil in the zeenith ov hiz yooth. I nevur let ennithing lyk that wurri mee. Tu spel tu wel myt injer mi orijinaliti. Wy duzzent Mr. Carnegie kut theez Shakespeare plaiz that taik from tu tu tu owers and a haff, and saiv ower preshus tym? For instunz, 'Othelo' shood not taik moar than a few wurds: 'Jellus *Othelo* (kullurd) smuthurd his wyf (wyt) Desdimoana last nyt, immeejatli nyfing himself. Notiss ov fewnural laitur.' Yoorz,

OWEN WISTER."

"Carnegie's spelling reform suggestion makes me very weary. He thinks it will simplify matters, whereas it will make spelling and reading infinitely more complicated than ever. It will take a very wise man to recognize his own language when Carnegie's crowd gets through with it, if they have their way. E. H. J."

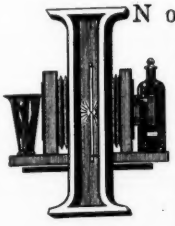


PUTTING THE ELEPHANT OVER THE JUMPS.

Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. III.— BY N. S. AMSTUTZ.*



IN order that the data which have been gathered may be of service to the processworker, it has been thought best to show graphic curve diagrams of the relation of the black and white dots for both the engravings and the press impressions therefrom, shown in the March issue.

The first of the diagrams, Fig. 7, illustrates the characteristic curves of the engravings, Figs. 1, 2 and 3, at 65, 110 and 150 lines per inch for the black and white dots, at various periods of time in the acid.

The dotted lines extending toward the left show the probable extension of the curves toward the original size of the enamel dot on the copper,

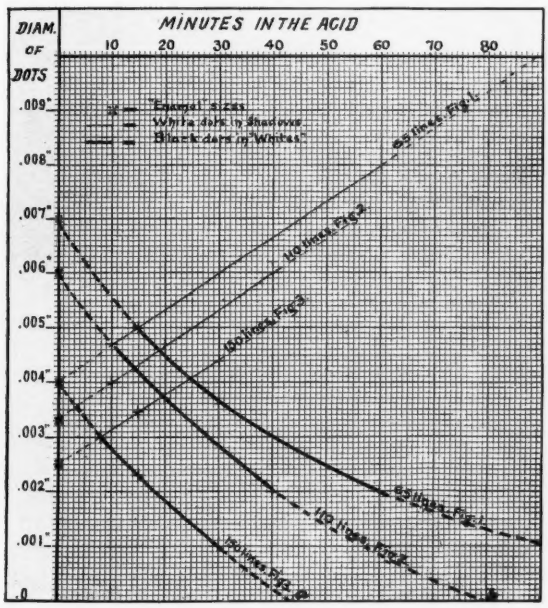


FIG. 7.—**Engraving** characteristic curves of **dot diameters** from Table A of Figs. 1, 2 and 3.

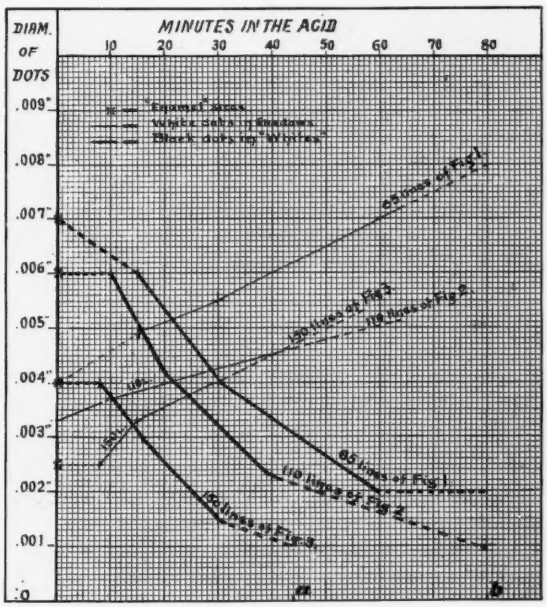


FIG. 8.—**Printing** characteristic curves of **dot diameters** from Figs. 1, 2 and 3.

before the etching was commenced, and the extension toward the right predicates the time when all the black dots would have been entirely etched away. This point would be found where the dotted lines reach the base of the diagram, as at *a* and *b*. The 150-line engraving would, under flat etching, have reached this point in about three-fourths of an hour and the 110-line plate would have advanced to a similar value in about one hour and twenty minutes.

It is interesting to note the decreasing rate of etching for the coarser screens, probably due to spent acid, on account of the larger area of metal to be removed. In the finer-lined screens this does not take place, as the black dots are much more susceptible of "topping," because of the more rapid side action of the acid.

From the diagram it is easy to approximate the diameter of the black or white dots for etching periods other than those given in table A of the March issue.

Suppose it was desired to know the probable diameter of the black dot of a 65-line screen at the end of twenty-four minutes, instead of at fifteen or thirty minutes, as given in the table, it is only required to follow the "minute" horizontal line at the top of the diagram to "24" minutes and then downward until the "65-line" curve is intersected; from which, by following a parallel horizontal line to the left-hand edge, it will be seen that the diameter is about .0041 inch. Conversely, suppose one was to demand the necessary time to leave the plate in the acid to produce a black dot of .004 inch diameter at 110 lines, it is only necessary to pass horizontally from .004 to the intersection of the "110-line" curve and then vertically to the "minute" line where one finds that seventeen minutes' flat etching will be sufficient to produce a black dot .004 inch in diameter on copper, under a given acid strength, 39° Baumé, known as "new iron," starting from an enamel dot on the copper of .006 inch diameter.

From the foregoing, it will be noted that the graphic curves shown give much more informa-

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

tion than a table can possibly convey, because it is not apparent from a table what the intermediate values are, and it so frequently happens that it is these very ones that are missing from a table and for which one finds the most urgent demand.

If the processworker knew of the possibilities of the graphic curve, he would familiarize himself with its construction and therefrom, by noting three or four positions or values of any given phenomenon, deduce the law to which it is amenable in a few minutes, without requiring hours of laborious calculations. One can put into tabular form the results of various and sundry measurements, but the bare figures do not convey any hint, except to a mathematical expert, as to the law which underlies the values given. Furthermore, should any value or condition occur somewhere between the values noted, he is entirely at sea as to the relation of the one to the other.

In order that the engraving and printing characteristics can be easily compared, the latter are shown in Fig. 8. In comparing these two diagrams, it is interesting to note the divergence of the printing curves from those representing the characteristics of the engravings. Such a comparison at once shows the effects of the overlays, as well as the spreading action, due to the presswork and ink conditions. If the overlays followed the tonal relation of the engravings, the curves of Fig. 8 would be symmetrically disposed in relation to those of the engraving, Fig. 7, showing a *uniform* modification.

If this was followed consistently, then the curves of Fig. 8 would be located proportionately higher on the diagram for the black dots and lower for the white ones, as the action of the presswork is to *broaden* the black dots and *narrow* the white ones.

Reasoning backward, from a given size of printed black or white dot, knowing the spreading effect of the ink and the rate of side action of the acid, it becomes relatively an easy matter to predicate the size of the "enamel" dots on the copper, and therefrom determine their size in the negative before and after intensifying or before and after clearing the same.

It then simply remains to determine the *rate* of side action of the intensifying and clearing solutions to know positively what size of dot to project onto the ground glass of the camera to hold the best working relation throughout all of the successive steps of the process.

Knowing the kind, or rather size, of printed dot that is best adapted for the specific interpretation at hand, places the processworker upon fundamental ground so that he can then adjust the screen and size of aperture to produce the size of dot that will, after passing through the modifying influences of development, intensification, clearing, printing on the metal, side action in etching, overlays, spreading action of the ink and surface to the paper, meet the *final* requirements of a finished result.

The surface of the paper should be, so to speak, "passive," in that no special modification of the tonal values takes place, due to its texture. Coated and highly surfaced paper eliminates this for the better grades of printing, but as the half-tone process is forcing its way to the front in daily newspaper work, the modifying effect of the surface texture must be recognized and proper allowances made therefor in all of the subsequent steps of the process.

The spreading of the ink in printing, to a degree, neutralizes the effects of side action in the acid bath, but its modification takes place at a *uniform* rate away from the edges of all printing surfaces or points, regardless of the size of such surfaces or points. If the spreading action was proportional to the variation in area of the same,

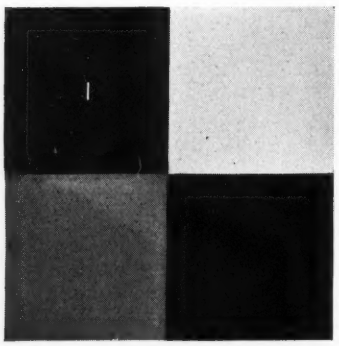


FIG. 9.— 10 minutes.

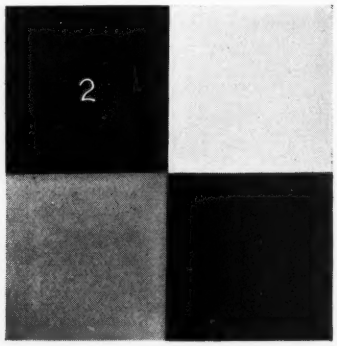


FIG. 10.— 20 minutes.

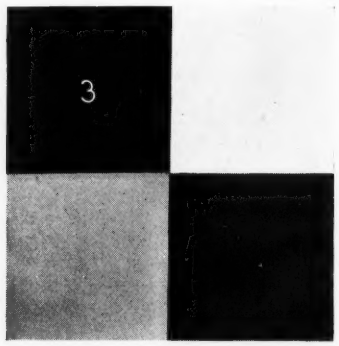


FIG. 11.— 40 minutes.

SPECIAL 110-LINE TEST ENGRAVINGS (FLAT ETCHINGS).
Data are given in Table F and Figs. 12 and 13.

then the effect of side action in the acid would be neutralized more consistently and to a larger degree.

These remarks apply to inks that are not of the "double-tone" or highly viscid order. When inks of this kind are used, the smallest white dots of the shadows (*white* when printed with single-tone ink) become filled with ink by reason of the viscosity of the ink, causing the color particles to bridge over the depression, by drawing the ink away from contiguous surfaces, forming a *thickness* of pigment that is greater than that left on the adjacent portions of the printing surface by the ink rollers.

the process. Fig. 8 illustrates the extent of tonal aberration due to this cause. It is contended that when changes in effects are produced, which cause the reproduction to be a mere pretense, it is time that the fundamentals are studied and a setting of stakes made that shall for all time remove this important art from "rule of thumb" domination.

The effects of true overlay interpretation should be the retention of all the tonal values, harmonizing with the qualities of the subject being reproduced; and yet how little is the underlying law of unit pressure per unit area understood? When the time does come that the make-ready will be constructed in harmony with the variable printing

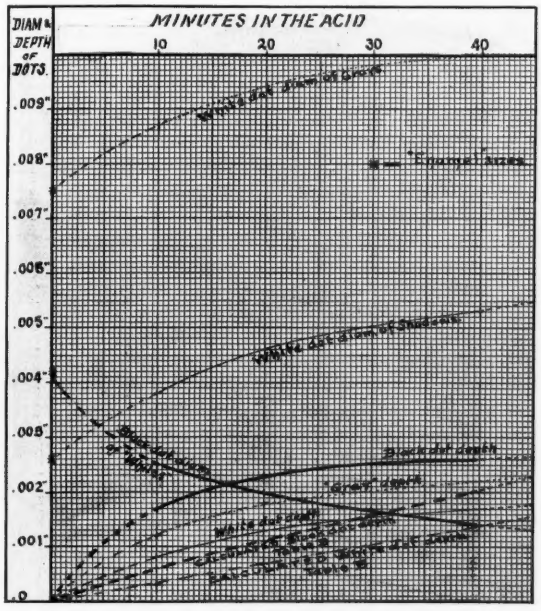


FIG. 12.—Special 110-line ENGRAVING.
Characteristic curves of **dot diameters and depths** from Table F and Figs. 9, 10 and 11.

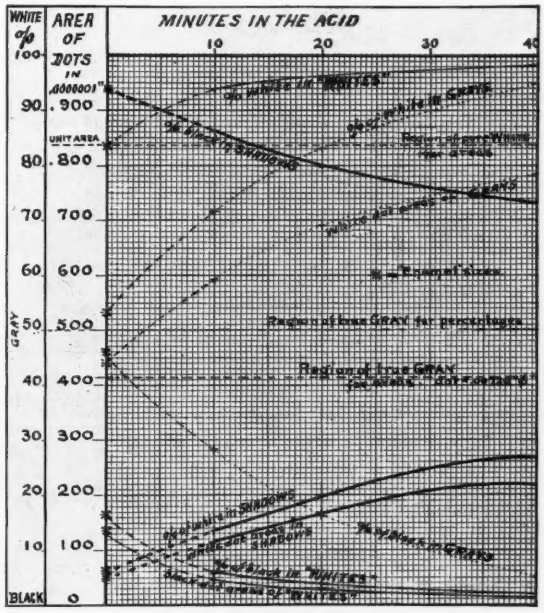


FIG. 13.—Special 110-line ENGRAVING.
Characteristic curves of **dot areas and percentages of white and black** from Table F and Figs. 9, 10 and 11.

Because a greater physical thickness of pigment is found in the depressions, these will appear *darker* than the surrounding areas and thereby produce a double-tone effect which can be utilized to considerable advantage if the press and rollers are exclusively used for double-tone purposes. Paradoxically, the ink applied to the black dots or type faces appears a maximum black.

The law of interpretation of the screen, etc., will not be the same as when single-tone ink is used. Fundamentally, it can not be the same, hence special treatment is required.

The whole subject is so closely bound up with the modifying effects of overlays and presswork, which, on the basis that "no chain is stronger than its weakest link," neutralizes to a marked degree the care and attention that may be given to the dot-relation in any of the previous stages of *areas*, the field will be emancipated from the cloud of uncertainty that now overshadows it.

It is not too much to expect that wide-awake workers will give stimulus to the scientific investigation of this subject in all of its interrelated phases.

The statement is ventured that, given a specific subject having tone values ranging between maximum white and maximum black, a *compensated* screen negative and a flat etching, without staging, made therefrom, the printed result will show more faithful *tonal* interpretation than a "staged" engraving, because in staging a large and variable personal equation is introduced. We have come to look on results that are highly keyed as to the whites as a desirable attainment, and so they are, providing the middle tones are not thrown out of relation and sacrificed on the altar of *pure whites*.

In order to further study the scope of half-tone interpretation, Figs. 9, 10 and 11 have been made so as to show this value under ten-minute, twenty-minute and forty-minute periods of time in the acid. These are made up of four one-inch squares, and are numbered respectively 1, 2 and 3. The squares that carry these numbers are dead black, the ones directly beneath are the grays, the ones diagonally opposite the shadows and those to the right are the " whites."

True tonal interpretation may be represented by a *straight line* " curve." The basis of comparison is a unit area comprising the square of the pitch, or an area 1-110 inch on each side, which encloses .0091 by .0091, equaling .00008281 square inch.

In the dead-black portions, obviously, the whole area is black; in the pure whites the whole area *should* be white, but the evidence of a black dot persists. This can be brought to such a minute dimension, however, that the very small per cent of black, in what would otherwise be pure white, is negligible for practical work. The middle tone value will come when one-half of unit area is black and one-half white. In the three-quarter region, away from the white, seventy-five per cent of the area will be black and twenty-five per cent white, and going in the opposite direction one finds the reverse, or seventy-five per cent of white to twenty-five per cent of black. Linking up these points, one finds a straight line connecting all of them.

It is the aim of the half-tone worker to show such an *interpretation* in the finished print, but the great average of work does not come as close as it might to these ideal conditions because, as already stated, of the many modifying influences encountered between the subject itself and the final print (not the engraver's proof).

However, if one does not seek for fundamentals and a familiarity with underlying laws, one can not reason intelligently from causes to effects, so it behooves every worker to strive for greater proficiency in his chosen craft by working to a purpose.

Figs. 9, 10 and 11 show dead blacks, the *smallest black* dots of the " whites," the *smallest white* dots of the shadows and an intermediate gray tone. From these one may judge as to the relation that interpretation bears to the printing areas, and how close the theoretical requirements are met. One should not find a coincidence between the engravings themselves and the theoretical " curve," because allowances must be made for the spreading action of the ink and paper conditions in printing.

These engravings further show the rate of acid action in relation to depth of etch, as each one has been measured and the results are shown in the curves of Fig. 12.

Table F summarizes the data of Figs. 9, 10 and 11 for 110-line screens. In this table the original characteristics of the dots as produced in " enamel " on the copper are first given for the black dots in the " whites" ; the white dots of the grays, and the white dots of the shadows and the succeeding characteristics of similar tone-values at the end of ten-minute, twenty-minute and forty-minute flat etches.

In order to simplify the numerical values for the areas, they are given in *ten-millionth* parts of a square inch; thus the area of a black dot under ten minutes etching is given as 49.1, which actually reads .00000491 square inch.

The curves in Fig. 12, in addition to the diameter characteristics of the white and black dots of the " whites," grays and shadows, for various periods of time in the acid, also show the measured depths of the etching action for the same tonal values. In addition, two dotted curves are shown,

TABLE F.— Diameter, area, depth, etc., of engraved dots for **110 lines** per inch, shown in Figs. 9, 10 and 11; also in diagrams, Figs. 12 and 13.

KINDS OF DATA.	"ENAMEL" CONDITION.			CONDITION OF DOTS AT END OF								
				10 minutes.			20 minutes.			40 minutes.		
	"Whites"	Grays	Shadows	"Whites"	Grays	Shadows	"Whites"	Grays	Shadows	"Whites"	Grays	Shadows
	●	○	○	●	○	○	●	○	○	●	○	○
Diameter	.0042	.0075	.0026	.0025	.0087	.0038	.0020	.0094	.0046	.0014	.0100	.0053
Area	138.5	441.7	53.1	49.10	594.5	113.4	32.0	693.9	166.2	15.4	785.4	220.6
Depth				.0017	.0012	.0008	.0023	.0018	.0013	.0026	.0022	.0017
% white	83.25	53.34	6.41	94.07	71.80	13.70	96.14	83.70	20.10	98.14	95.86	26.70
% black	16.75	46.66	93.59	5.93	28.20	86.30	3.86	16.30	79.90	1.86	5.14	73.30

" White," or unit area, @ 110 lines per inch = .0091 × .0091 = .0000828 square inch. In the table areas the ciphers are omitted, and to conform therewith, unit area becomes 828.

● = smallest black dots in " Whites." ○ = white dots in Grays. ○ = smallest white dots in Shadows.

which illustrate the *estimated* depth for various etching periods that were given in Table B of the March issue; these curves relate to the white and black dots only.

Fig. 13 shows the area and percentage curves, the values of which are tabulated in Table F. It is extremely interesting to note the interrelated changes that take place in the dimensions of the engravings under variable time periods of etching. From these there has been deduced the existence of a *second acceleration.* This law is applicable to the grays from the moment a series of white dots, A, of quadratic relation (Fig. 15) have reached such an enlargement of border A^1, shown at *b*, as to break down the wall of metal, b^1, which prior thereto separated and confined the acid action to four disconnected but contiguous depressions, A (white dots). The form of black dot will now approximate the assembling of four crescents with their convex portions meeting each other.

The horns of the crescents will unite in pairs to form *pointed* projections, *a*, reaching into the space of acid activity where the acid will attack them from *both* sides simultaneously, so as to cause them to recede toward the center of the unetched area. The concave portions of the crescents will not recede, at a^2, toward the center of

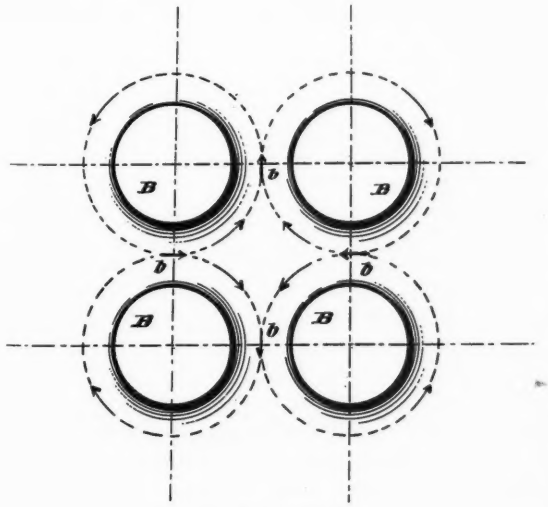


FIG. 14.— "Dot Circulation."

the dot as rapidly as the horns do, over the distance a^1, hence the dot area is not reduced uniformly, but at a differential rate, thereby causing a second acceleration which if not compensated for by special dot formation through screen distance and diaphragm outline, will nullify the middle tone translations, to the great perplexity of the operator.

These horns, as stated, recede faster than the concave portions, and in consequence the area is reduced more rapidly per unit time so long as they exist than when the remaining dot has attained a square or circular form.

The other law that is predicated by the investigations so far made is the differential rate of etching *around* the black dots of the "whites" in contrast to that *within* the white dots of the shadows. A name is ventured for each phenomenon. The first may be called periodic acceleration, and the last, dot circulation. In order to

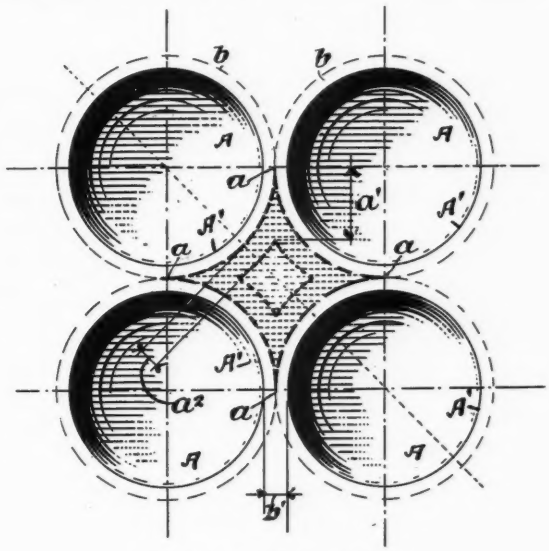


FIG. 15.— "Periodic Acceleration."

illustrate these, Figs. 14 and 15 are used. In Fig. 14 four black dots, B, are shown; around these arrows are drawn, indicating the possible direction of acid activity *around* the dots, when there is little rocking and no brushing in the etching tub. At the points, *b*, midway between the dots, arrows are shown pointing in the same direction, indicating a harmony of the whirl around any one dot to that of two adjacent ones. The interaction predicated is similar to that of two pairs of intermeshed toothed wheels, wherein the rotation of any one imparts rotation at the same velocity to the other three of a given set of four. Ignoring friction, any number of wheels so connected might be set in rotation by moving any one, and the axis of each wheel would represent a black dot of the "whites."

(To be continued.)

AN IMPORTANT DISCOVERY.

I am a constant reader and admirer of your excellent publication. I had the pleasure of discovering it about a year ago in one of the news stores in town here. I have grown so in the habit of liking it that lately I have taken great pride in showing it to all my friends. To be without THE INLAND PRINTER for a month would be a crime, hence my reasons for not wanting to be found guilty. — *Louis M. Pawlett, Bridgeport, Connecticut.*

Written for THE INLAND PRINTER.

THE ORIGIN OF BOOK CATALOGUES.

BY N. S. HUNTER.



HE invention of printing by Gutenberg in 1438 has been productive of the widest and most far-reaching developments of any single invention the world has seen, and the "art preservative," whose foundation was laid under such adverse circumstances, has grown from a pigmy into a veritable giant.

The tumultuous times when this invention received its birth were not much of an inspiration to the perfecting of processes or systems of any kind that did not have for their immediate end their utility in warfare—external and internecine. In the midst of the Hundred Years' War, which ended fifteen years later, exiled from his native environment, it is marvelous that the growth of invention's stem was sufficient to prevent its withering from lack of ordinary nutrition. The stock was hardy, the will was determined, and from out of it all we have much to inspire us to efforts of persistent and continuous application.

Two German printers, Conrade Sweinheim and Arnold Pannarz, were for some time the only printers in Rome, and a stock of books accumulated in their warehouse until it reached 12,475 volumes. The materials were costly and customers not very numerous, so in their discomfiture they were obliged to solicit support from Pope Sixtus IV. in 1472, only thirty-five years after the invention was born. Their lamentable petition is inserted in Fabricius's "Bibliotheca latina," Vol. 3, pp. 898, published in Hamburg in 1772.

This time of adversity for these two enterprising printers who left their native land occurred but four years before William Caxton, the father of the English press, settled in Westminster, London, and but two years before Caxton's first book in the English language was printed.

In the earliest days of the art the printer was his own bookseller and capitalist as well. Later on the selling part of the business was given up. A bookseller of prominence, John Rainmann, who resided in Augsburg, however, retained the selling in preference to the printing and typefounding which he was at first engaged in. It was from him that Aldus, who founded the Aldine press at Venice, in 1490, secured his type.

Thus printing gave birth to the new trade of bookselling, which was chiefly established in Germany at Frankfort-on-the-Main, where (particularly at the time of the annual fairs) large booksellers' shops were opened on a certain street, which therefrom took the name *Book street* (*buch strasse*).

An Augsburg bookseller, George Willer, frequented the Frankfort fairs and found it of great assistance to print for distribution at each fair a *catalogue* of all the new books, giving their sizes and the name of the printers.

A Catholic clergyman, Le Mire, who was born in 1598 and died in 1640, says in his works that *catalogues* were first printed in 1554.

Frankfort being a city of considerable commerce, it easily became the center of the book trade and in consequence was an important factor in the Renaissance period of the Reformation, which commenced in 1517.

Willer's catalogues were issued by Nicholas Bassaeus, a printer of Frankfort, until 1592.

Of course it is not to be supposed that other booksellers did not also utilize this means for drawing trade and disposing of their books.

Some of the old *catalogues* were still in existence as late as 1817, among which was "Catalogus novus nundinarum autumnalium Francofurti ad Moenum anno 1587."

These quarto *catalogues*, curiously, were not paged, and they were arranged so as to place the Latin books first, beginning with the Protestant theological works (perhaps because Willer was an adherent of the founder of the Reformation); then the Catholic books were listed; and thereafter, jurisprudence, medicine, philosophy, poetry and music.

In a second division, all the German books were named, but the same arrangement was carried out.

A general Easter catalogue was issued in 1604 under specific permission of the government, with this inscription:

"Francofurti permissu superiorum excudebat Joh. Saur."

In 1600 Abraham Lamberger, with the permission of the elector of Saxony, printed at Leipzig a catalogue of all the books on sale in the *buch strasse* at Frankfort, and also of those published at Leipzig.

After Willer's death, the catalogue was published in Liepzig by a bookseller named Henning Grosse, and by his son and grandson.

The authorities of Frankfort caused several regulations to be enacted respecting catalogues, placing the business under the supervision of the censors. After this no further catalogues were printed there and the Leipzig printers thereafter continued their publication.

The bookshops of the famous *buch strasse* were converted into taverns, according to Joh. Adolph. Stock, in "Frankfurter Chronik," and the foundation of an important phase of bookcraft was centered in Leipzig, which place has proudly upheld her past traditions from then to the present, surely a long and enviable record.

Written for THE INLAND PRINTER.

THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

NO. III.— BY PHILIP ZAGE.

SIMILAR results are often produced by different means in machines of various makes. It is hardly necessary to give detailed comparative descriptions of lesser or auxiliary parts, so long as the primary movements are essentially the same. The operator who has a thorough knowledge of the theory of folding-machine mechanism, as thus far explained, can soon apply his practice on a machine of one manufacture to the successful operation of a machine of another make. A slight difference in the movement of a cam-wheel, a gear or a lever will be readily understood by the attentive operator. In the general run of work it is often desirable to give the sheet its final fold before it reaches the last set of fold rollers, and in other cases, such as four-fold work, the sheet must be operated upon by the entire folding mechanism. The adjustments necessary in making these changes in several classes of machines are important and readily understood. In the Chambers folder, for instance, the sheet is carried up to the final fold rollers in much the same way as in other machines. This part of the mechanism and its

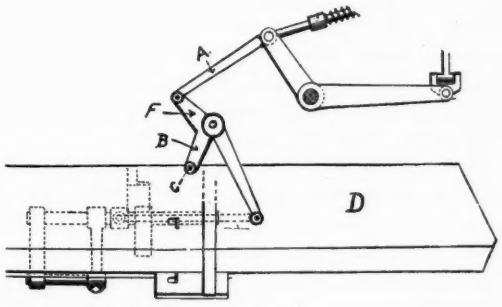


FIG. 17.

adjustment have been described in previous articles. After the sheet arrives at its position over the next to the last set of fold rollers, it is tucked between them by the folder blade, in the usual manner. If the last fold is to be eliminated, as in three-fold work, the tapes running over the last set of rollers are not used. In some work the tapes may be pushed to one side and tied out of use and out of contact with the gears. If the folded sheet is so large that it extends over the entire width of the third-fold rollers, the tapes will have to be cut at the seams and removed. The fourth folder blade should be disconnected. Finally the packing box must be adjusted to properly receive the sheet from the third-fold rollers. To do this the operator must disconnect the pitman *A* from the arm *B*, by withdrawing the pin *C*, shown in Fig. 17, an illustration of the plunger-actuating mechanism. Then swing the packing trough *D* around on its pivot (the post 9 in Fig. 18) to a position at right angles to its previous position. Now connect the pitman *A* with the other arm *F*, as seen in Fig. 17. By making these adjustments the plunger can be properly reciprocated in either position in the packing trough.

As the batches of sheets to be folded and packed may vary in size, it is desirable that the

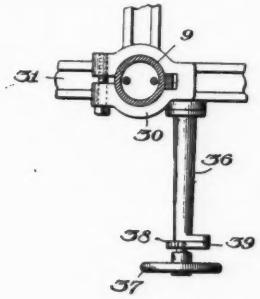


FIG. 18.

trough be capable of being adjusted vertically, in order to insure the proper reception of the sheets as they descend into the trough, without affecting the operation of the plunger-actuating mechanism. This adjustment should be made as follows: The post 9 is adapted to turn in a bearing 30 of a crossbar 31 of the frame of the machine. By turning a hand-wheel 37, the post and the packing trough may be lowered, being maintained at any adjustment by means of a ratchet-wheel 38 and a pawl 39. As the pitman *A*, in Fig. 17, moves on the rock-shaft rod, when the trough is moved vertically, it is capable of doing its duty when the trough is in any adjustable position. This applies to the Chambers.

To dispense with the fourth fold in delivering a signature of sixteen pages, on a Dexter single-marginal machine, the adjustment is made in the folder blade and its mechanism, instead of removing the fourth-fold tapes, as in the Chambers.

Run the machine forward until the fourth-fold blade is raised as high as it will go. At this point the cam-roller will be out of the groove in the cam-wheel. Attach the extra collar for the purpose to the end of the spring rod and shove it up to the frame of the machine; tighten the set-screw and the knife will remain inoperative. Now move the parallel thirty-two stop-gage up close to the parallel thirty-two fold rollers, which will tuck the sheet through them and thus deliver the sixteen-page signature into the packing trough.

The adjustment of the plunger mechanism of the Dexter revolving packing box is essentially the same as in the Chambers. The main difference is

in the raising and lowering device. The Dexter hand-wheel raises and lowers the trough with a screw, while a rack (previously described) is used in the Chambers. To fold a sheet of parallel sixteens, with one or more on, on a Dexter single-marginal jobber the operator must lock the third-fold knife, as above described, and take out the third-fold stop, so as to permit the sheet to travel to the parallel fold stop. Idlers must be used on the tapes to make the sheet travel true and even. The idlers are grooved to fit the top rod to which they are attached with thumb-screws.

The operator must also use great care in the adjustment of the second-fold rollers. If the sheets are not traveling through these rollers properly, they are liable to work away from the second-fold stop, or one end of the folded sheet may hit the stop first and either buckle it or throw it out of register. The folded edge of the paper must strike the stop squarely to produce a perfectly folded signature. When trouble of this kind is experienced, it is usually attributable to the improper adjustment of the second-fold rollers, the folder blade, the tapes or the rods. The rollers might be open too much on one end. The adjustment should be made with a pin-wrench. Don't close the rollers too much or they will cut the threads at the seams of the tapes. If the above trouble is caused by the folder blade, it is because it is set too high or too deep between the rollers. To test the blade the operator should run a sheet through slowly. If the sheet does not go through perfectly at low speed the operator should lower the knife a trifle. The knife must be raised if it sticks when the machine is running at full speed. You can tell this by the noise or jar produced by the withdraw of the blade or by the markings of the knife on the sheet. In some cases the blade will tear pieces from the folded edge of the paper. If the operator carelessly sets the knife too deep, the jar may break the arm of the blade. It should be the operator's first duty when he takes charge of a machine to test all the folder blades before he starts the mechanism. The first folder blade should be set reasonably high, so the sheet will pass through nicely. Then set all the other blades a little high and run a sheet through at very slow speed. Lower each blade gradually, after each succeeding sheet passes through, until the adjustment is just right. The tapes should be about two inches away from each second-fold roller. If too close they are liable to work the sheet away from the stop as it passes through the rollers, or in other ways interfere with perfect folding. Don't allow the rods to be too close to the rollers or else they may cause the trouble.

To fold a parallel thirty-two, one or more on, put the three-fold stops back in their proper places and unlock the third folder blade. This allows the sheet to travel to the parallel thirty-two stop where it receives an extra fold. Put an extra set of idlers on the fourth-fold tapes.

The packing box does not require readjusting in changing the folder from a straight sixteen to a parallel thirty-two. The box remains in the same position to receive either of these signatures. The box must be reversed for regular four-fold work.

Signatures of twenty-four pages are folded the same as regular four-fold work. If the machine is changed from regular thirty-two-page work to twenty-four-page work with pages of the same size, very little readjustment is required. For a

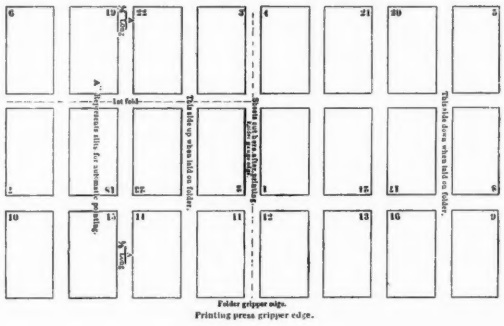


FIG. 19.

twenty-four-page signature, three-fourths of a full four-fold sheet is fed into the machine. Therefore the first crease in the paper is made in the margin which divides a section of eight pages to the left from a section of sixteen pages to the right. The remaining folds are the same as in a straight thirty-two. The tongues in the feed-board, the guides, and the rubber on the drop roller, must be changed to conform with the size of the sheet. The slowdown must be moved over to engage the paper and the kicker must be advanced to the edge of the sheet. The layout for this form is shown in Fig. 19.

Twelve-page signatures are folded in the same manner as three-fold work. The adjustment of the machine from a sixteen to a twelve is relatively the same as the adjustment from a thirty-two to a twenty-four.

Two-fold work requires an extra packing trough, which consists of a square box mounted on the side of the machine, as illustrated in Fig. 16, of the first article of the series. The box is stationary and does not require adjusting. The movement of its plunger is controlled by the same mechanism that actuates the plunger in the adjustable trough. When the stationary trough is in use the rod beneath it is connected to the stud under the adjustable trough, as shown in Fig. 16. The operation must also retime the cam which moves the packing box mechanism in two-fold work.

Written for THE INLAND PRINTER.

AN APPEAL FOR APPLIED SCIENCE IN DAILY ROUTINE.

BY A. S. N.

THE entire domain of nature is a standing appeal to orderliness and system. It is a popular misapprehension to think of the scientific consideration of any subject or treatment of any phenomena as belonging wholly to the technical school or to the college professor. To be scientific is to be orderly; to *classify* one's observations or deductions is to bring into play system. General knowledge is not scientific because the various aspects of such knowledge that bear on *similar* conditions are not, so to speak, sorted out into major or minor divisions.

To the practical printer it will be apparent that a typographical "pie" is neither orderly nor systematic. So long as the individual types of the same character are not sorted into their respective compartments, chaos reigns and the potentiality of the individual symbols is lost in the heterogeneous mass of "unclassified facts."

As soon as the symbols of the same characteristics are assembled into boxes, the benefit of *applied* science — classification — is at once apparent, and it requires no specious reasoning to prove the advantage. Just so with observed phenomena or the possession of miscellaneous knowledge. So long as the details of either are general, there is no coördination between their steps that are *similar;* hence there is no possibility to intelligently analyze the successive modifications or varying phases of such knowledge or phenomena, and the whole result is unscientific, because there is no *classification* — no sorting out, or bringing the same deductions or things together.

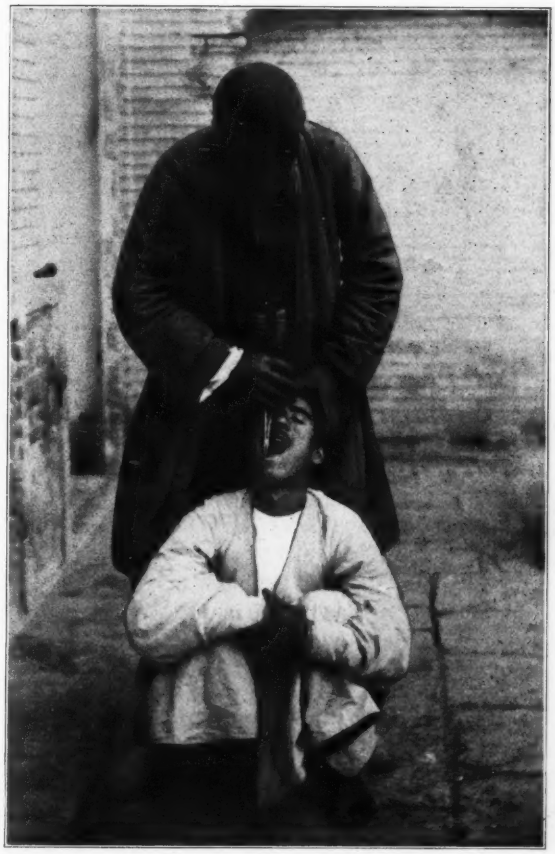
Suppose the engraver finds it desirable to use an untried formula in his branch of the art and there has been a misprint or error in copying the data, he is liable to spend much time and worry in getting to the bottom of the thing. If he had carefully *noted* his first trial and similarly *noted* his second attempt and successively *noted* the results of other trials, he would be in position to reason from cause to effect.

It is a mistaken idea to fail to make *manuscript notes* because they might be considered an evidence of a poor memory. The habit of making notes and subsequently classifying them will make system — science — out of the most ordinary data.

If one approaches any duty with an analytical mind, the performance of such duty becomes a real pleasure, and who shall say that the person who has exercised his intelligence, made alert his powers of observation, and summarized the advantages and disadvantages of the personal method employed is not greatly in advance of the person who makes of himself a mere automaton?

If, under certain conditions, a given effect is observed, under other conditions a certain modification of effect is noted, and under a further change in condition a third effect results, an analysis of these will deduce a very fair approximation of the law that underlies the problem; whereas, to be simply conscious of the existence of changed conditions without analyzing the *relation of one effect to the other,* the general information is not in such shape as to be available for future use.

It is believed that more system and order in the darkroom, print-shop or office would conduce to greater precision as to individual methods and lead to the upbuilding of a truly scientific method in the performance of daily duties. A word of warning will not be amiss. A slavish following of "system," without considering *results,* will negative the great advantages that otherwise will accrue to the person who may become master of any variable conditions.



A PERSIAN DENTIST.



A HONEYMOON OUTING.

Drawn for THE INLAND PRINTER by F. DeF. Schook.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

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W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. McCOY, Phoenix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

LET the boss be what he may, his wages demand an honest return. To give him less is theft.

IT is no indication of a man's worth that he is arrogant and overbearing, but merely a proof of too much ego in his cosmos.

FOR an office doing jobwork, and invariably doing it well, there is no cheaper or more effective advertisement than an artistic trade-mark.

CONTENTMENT comes from work well done. The office cynic who derides the effort of the man who works to give a fair return for the wages he receives is a poor thing after all.

TRADE-UNIONISM found its birth in the open shop. Is there any hope that conditions may be made whereby the union of workmen for other than social intercourse will be without meaning?

OVERZEALOUS and inefficient officers of local trade unions do more to create distaste for the name of organizations among workmen than all the fulminations of the forces opposed to the trade and labor element.

THE INLAND PRINTER again takes occasion to warn the warring factions in the present open-shop and eight-hour fight that no terms that are forced to a distinct disadvantage of either side will bring abiding peace.

"I WANT the use of the brains of the men I hire," said a printer. "In making terms with me on shop usages and rules we may disagree, but I look on both sides of the question involved and I have never failed yet to get a fair adjustment. But I avoid ultimatums."

PERSONAL antagonisms do much to hold back adjustments between employers and their employees. It is not always the thing demanded or requested that awakens opposition and resentment. It is frequently the way the request or demand is preferred.

WAGE scales are made on no fixed basis, the workmen get much or less according to their strength and the personality of the men who own the offices. Towns fifty miles or so apart have an appreciable variation in the wages and hours. This discrimination is undesirable both for the workman and the employer. Upon what basis should a wage scale be made?

CLEAN up your own orders and write in all the facts. Put all the information on the ticket. Don't put in figures for months but write the month in, and write plainly. The time of the other fellow who has to read it may be more valuable than yours. Keep your egotism in subjection and remember that your employer's money and your welfare will come from the shop moving smoothly in all departments, so don't sprinkle any of *your* sand in the bearings.

STODGY little boys with dirty hands and dirty faces dressed in frowzy uniform bring back the pretty sketches left with the engraver — broken, defaced and smeared. Is it that the art-craftsman acquires a contempt for the things beautiful through daily association, and if so what can be done to awaken his appreciation, if not of the glory of art, then of ordinary property rights? In other words, what will make him return the copy clean and properly wrapped?

NO FORM of technical education can prove of direct benefit or of far-reaching influence which does not also include actual shop practice. THE INLAND PRINTER is practically testing its theories in this work. There are enough printers, but not enough printers developed to their capacity in the trade. In the Job Composition Branch of the Inland Printer Technical School the principles of decorative or display printing is lectured on by Mr. Thomas Wood Stevens, of the Chicago Art Institute, two days each week, and the results of his teachings woven into practical work by the students will be shown in these pages each month.

THE irritating question as to what extent printers are responsible for cuts, plates and other property left in their possession, is again in the English courts. In this instance, when the owner of valuable plates wanted them they could not be found. The printer alleged he had taken the same care of them as of his own, but could not trace them, and there was no allegation of fraud. This presented a clear case of responsibility, and the judge decided for the admittedly careful and honest printer, who acted as warehouseman gratis, but conceded that he did so with some hesitation, which provoked a notice of appeal. In the mind of the *Printers' Register,* there is but one safe course for a printer to pursue, and its advice, applicable on both sides of the Atlantic, is that "they should give definite notice that if such things are left in their charge it must be at the customer's risk." Come to think of it, is it the practice in any other business to assume responsibility for the preservation and care of a customer's property, without charge?

TRADE EDUCATION.

THE necessity for a system of education supplemental to that which can be obtained in shop or office in the making of mechanics and artisans is being generally conceded. Our contemporary, the *National Printer-Journalist,* commenting on the subject, says: "America is twenty-five years behind Great Britain and fifty behind Germany and France in industrial education," and allows it has proven immensely beneficial in those countries. An English writer recently, chafing under a criticism of the typography of his country, based on the work of ten or fifteen years ago, repudiated the justice of the comparison, claiming that in the meantime so much progress had been made in every department of the art, the imports of printed matter had dwindled astonishingly. And among the contributing elements he did not hesitate to put technical education and its influence in first place.

New conditions require the adoption of new methods, and specially so where youth is affected. For a variety of reasons an opportunity to learn a trade does not make so strong an appeal to the same class of boys, relatively speaking, as it did a generation ago. In the shop the trend is toward specialization, which makes it exceedingly difficult for one to thoroughly master his trade. The curriculum and atmosphere in the elementary schools are not calculated to fit a scholar for an artisan's life, or make him yearn for it. These obstacles can be overcome in a great measure by an intelligent change in the educational system before and after leaving school.

This has been recognized by the more progressive employers of labor and students of industrial conditions for some time, and now the necessity for meeting changing conditions is being discussed by the educators. For long the school system of this democratic country has been so arranged that it was made cheap and easy for the aspiring Blackstone to equip himself for the bar, the budding physician to fit himself for his career, and encouragement of this form has been extended to cover a growing number of professions. No such consideration has been shown those destined for a career as mechanics or artisans. They were not helped to develop their minds in the manner which would best serve them in after life. It is not too harsh to say the public school course seemed to be designed on the theory that if any pupils were so unlucky as to follow trades for a livelihood, it was the part of wisdom to keep them in ignorance of their horrible fate.

At all events, the boy who essays mastering a trade finds he has learned much at school which is worse than useless and has to "dig up" an immense amount of information in a haphazard

fashion which might have easily been systematically and more thoroughly imparted at school.

As has been mentioned, the educators are taking notice of this shortcoming in their field; perhaps moved thereto by the clamor for efficient workmen. The Forty-third University Convocation of New York for the first time in its history discussed the relation of education to commerce and industrialism. Without exception the speakers made pleas for a system of education which would better fit the average man or woman to make the most out of life. Prof. James E. Russell, dean of Teachers' College, Columbia University, in reviewing criticisms of our educational methods emphasized the incongruity of our lauding Tuskegee and other institutions for the practical training of the negro, while we do nothing for the white boy. Millions of the latter are turned out every year to do the work of the nation, but the schools care not a whit as to how the work is done — well or ill. To the Professor's mind, at present education is designed to serve the one bright boy who somehow gets ahead "despite our instruction, perhaps," rather than the ninety and nine who stand in need of all the extraneous aid that can be possibly tendered them. In this way he who wants to be a soldier, lawyer, doctor or teacher, etc., finds handsomely endowed schools to help him perfect himself, while he who would be a business man or artisan has few places wherein to develop his faculties or his hands. If the production of wealth is, as has been said, the one insatiable demand of an advancing civilization, our educational system is in sad need of repairs.

Professor Russell said that the Republic was a social democracy and it was in accordance with our notions that all should have equal opportunities, which accounted in great measure for our educational system, providing the same elementary training for the embryo hod-carrier and drayman as for the coming light in the medical or legal profession. But there must be a change. "How can a nation endure that deliberately seeks to rouse ambitions and aspirations in the on-coming generations which in the nature of events can not possibly be fulfilled?" asks the Professor. If this serious defect in our educational system is one of the prices we pay for the sentiment in the trite and flippant assertion "every boy may be President," then the dance is costing us dear. But it is far more likely the indifference to practical education has its origin in the comparatively easy economic conditions which yet obtain with us. As becomes a propagandist, Professor Russell has a remedy based in justice to the class now really deprived of a suitable and fitting education. He sums up his observations and conclusions as follows:

"The serious preparation for practical life begins for the great majority of us at the age of thirteen or fourteen, on leaving the elementary school. The most dangerous period in the life of a boy or girl lies just ahead — say up to the age of nineteen or twenty. This is the time when the average boy must learn to be self-supporting and when the girl must fit herself for domestic duties. It is the time, too, when technical training counts for most. I contend that every American boy and girl is entitled to practical help in this time of greatest need — and at public expense, too, if the State maintains high schools, universities and professional schools for those who aspire to leadership in professional life. My reasons for this contention are these:

"(1) Anything that will contribute to the greater efficiency of the workman is a contribution not only to his own well-being but to the wealth of the nation.

"(2) Anything that will lead the workman to take more pride in his work tends to make him a better citizen and a more conservative member of society.

"If it be possible to make each man, no matter what his social standing may be, an honest leader in his own field, a workman who is not ashamed of his handiwork, then we need fear no criticism of our colleagues across the sea, nor need we as an industrial people fear the competition in the world's markets. More than that, we need never lose faith in the righteousness of American ideals or dread the consequences of our social democracy. If there be those who say the task is impossible, I answer in the words of General Armstrong when some one doubted the possibility of negro education. 'What are Christians for but to do the impossible?'

"To summarize: In our efforts to help the common man, whom the Lord loveth, as Abraham Lincoln said, because He makes so many of them, there are several things to be done.

"(1) Our prevailing method of teaching must be so reformed that honesty of effort and of purpose shall triumph over sham and 'cuteness.'

"(2) The old subjects of our elementary curriculum should be given with modern and concrete applications. This does not imply any sacrifice of discipline or culture, or any loss of mental acumen or individual initiative. It means stronger work and better results because it appeals directly to the child's appreciation of what is of most worth.

"(3) New subjects, the 'fads and frills,' if you please, must find a place, provided they give an understanding of modern industrial processes and a knowledge of industrial development.

"(4) It may be that part of the regular course will ultimately be given over to trade instruction.

I am not so sure of that, because I fancy that when public sentiment reaches the stage of demanding so much it will quickly ask for more — more general training as well as more specific instruction.

" (5) We must have, at public expense, too, if in no other way, trade schools of many kinds, both for the sake of making efficient workmen and also particularly for making safe and efficient citizens in a republic pledged to all the world to help all men up and to keep no man down."

To those who go to make up the industrial army — officers and rank and file — there is much in Professor Russell's plan that will challenge investigation — and perhaps ultimately opposition — but there is also much to which all can give a hearty " Hear, hear! " As a progressive man's outline of what future educational schemes will be, it can not fail to be interesting to those having at heart the welfare of the wealth-producing elements.

A VALUABLE DECIMAL SYSTEM CHART.

THE Decimal Association of London is doing splendid service for English-speaking peoples by showing the many advantages of a system of weights and measures that depends upon a basis of tens for the multiples and submultiples of a certain unit called the *meter* of the French metric system.

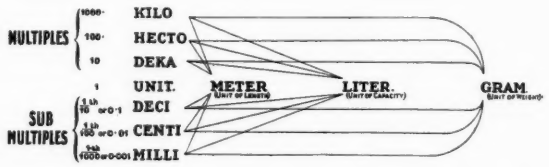
It is highly encouraging to find conservative Britons coöperating in a propaganda so far reaching in its beneficial results to posterity.

The president of the society is Sir Samuel Montagu, Bart., and its secretary is Mr. Edward Johnson. The society was " established to promote the adoption of a decimal system of weights and measures and coinage in the United Kingdom." A large chart, 23½ by 44¼ inches, strikingly designed by John G. Pizter for the British Chamber of Commerce in Paris, is printed in colors and is published by the society. It shows the fundamental basis of the metric system and the derivation of the units of length, weight and capacity, from the $\frac{1}{10000000}$ part of the length of a meridian, reaching from the equator to the pole, in a graphic manner. The chart has reproduced thereon the autographs of some of the most celebrated physicists and scientific men of the world who endorse the movement, among the number being Lord Kelvin, Sir Oliver Lodge, Sir W. H. Preece, Sir William Ramsay and Mr. Alexander Siemens.

A very small portion of the chart is reproduced in the annexed diagram. This shows, in a very comprehensive manner, the three fundamental units, the *meter*, of length, the *liter*, of capacity, and the *gram*, of weight. The multiples of the units are formed by the Greek prefixes: Kilo = 1,000, Hecto = 100 and Deka = 10, which are shown on the diagram with leading lines connecting each one to the three fundamental units.

It is very easy to remember *all* of the units of the metric system by memorizing this diagram, in which process the reader will have the assistance of his eyes, than which there is no more powerful ally in any system of mnemonics.

The very simplicity of it all will appeal to the busy man who needs to familiarize himself with the only scientific and rational system of measurements extant. From the " kilo " prefix three lines lead to the units, as stated, so one almost intuitively reads " kilo*gram*," " kilo*liter* " and " kilo*meter*," meaning 1,000 of each. The hecto*meter*, *liter* and *gram* are found in the same way, as is also the deka*gram*, *liter* and *meter*.



The submultiples are based on the units with Latin prefixes *deci*, *centi* and *milli*, meaning respectively $\frac{1}{10}$, $\frac{1}{100}$ and $\frac{1}{1000}$ of any unit before which they are placed. The method of reading the nine different combinations is the same as described for the multiples.

The chart will make a desirable addition to any office when suitably framed. N. S. A.

CANADIAN PRINTERS AND AMERICAN STYLES.

ONE of the leading British typefounders, with business interests in Canada, deplores the tendency of Canadian printers to keep step with their American fellows. He opines that the standard of output would be much improved if the Canadians copied after John Bull, thereby developing a talent for " original and striking work." So far as the dissemination of knowledge through technical education and the treatment of apprentices are concerned, this may be true, but the Canadian printer is influenced by his American fellow because — in a word — Canada is in America. The printing centers of the Dominion are on the border, and the flow of workmen and ideas is almost as free as it is between neighboring States. The Canadians who have worked in the States — and their name is legion — return with a new wrinkle or so, and in that respect the trade is soon Americanized; and so with the employer who spends his vacations in New York or Chicago; then the all-powerful buyer of printing sees something from " across the line " that pleases him, which means the purchase of new material or the adoption of

new methods, as the case may be. Canadians take pride in their admittedly excellent political system, which is easily understood, and loyalty to their institutions is not lessened one whit by following the "American patron saint," as our British friend puts it. So long as trade conditions in Canada more nearly approximate those of the United States than they do those of the Mother Land, American influences will predominate in the printing art, which is superior to imaginary boundary lines and sentimental considerations. Meantime, Canadian apprentices will look forward to the time when their work will "be noticed," in American rather than British printing circles, and employers will strive to turn out work "as good as that from the States," because the customer wants it so. And this not because they are laggards, as lovers of things British and Canadian, but because it is business and pays.

EXTENDING THE PRINTERS' HOME LIBRARY.

MR. JAMES MONROE KREITER, 331 Seventh street, N. E., Washington, D. C., is creating interest among printers on behalf of the library of the Printers' Home at Colorado Springs, Colorado. The next convention of the International Typographical Union will be held in Colorado Springs, and Mr. Kreiter's suggestion is that each delegate, ex-delegate and visitor take a book along. In order that there may be no doublets or false motions, Mr. Kreiter has fixed up a layout, the salient features of which are to divide the country into phalanxes, with, say the secretary of each local union at the head of each phalanx. These secretaries, acting as "clickers," as our English friends would say, will be supplied with lists of the books required, the names of the books and the authors being specifically stated, with the name of the publisher, and from these definite lists the acting "clicker" can specifically advise each expectant contributor the book he is to furnish. In case any of the lists of books do not contain enough names, Mr. Kreiter undertakes to supply more copy. This in brief is Mr. Kreiter's plan, one indeed which has everything to commend it, as it almost at once will give a privilege to every printer to do a direct, individual service to one of the great monuments of organized achievement and of human sympathy. The name and address of the donor inside the book he presents may bring him in touch with many who have had much in common with him in the past, and even those who are strangers may find a heart-interest in an occasional letter from the readers of the book they left on their visit to Colorado Springs. There is no bar to sending books of any and all kinds, at all times, but Mr. Kreiter's plan is to make the library testify to the visit of the convention in 1906.

ESPERANTO LANGUAGE RECOGNIZED.

English devotees of Esperanto who cherish the hope that it is destined to become the universal language of civilized mankind are greatly elated over its recognition by the board of education. The board has promised a grant to the Esperanto class at Keighly Municipal Technical Institute. Mr. Saxaeur, the general secretary of the British Esperanto Association, says that similar grants are sure to be made in the near future to other schools



A RUSSIAN BUTCHER.

whose students are eager to master the polyglot tongue. Thus far the London County Council has refused to sanction its introduction in the elementary schools under its control, but it is expected that opposition will not long continue. Esperanto is making great headway in Japan. One class there, conducted by a fellow of the Royal Geographical Society, has 433 pupils, of whom 350 are Japanese. — *London Correspondent Chicago Tribune.*

FAITH IN ADVERTISING.

The *Republican-News*, of Hamilton, Ohio, has unusual faith in the far-reaching influence of advertising. In its issue of March 22 it prints the following notice:

NEW ARRIVALS.

Born, to Mrs. Will Tulley, of Edgewood, an eight-pound baby girl.

You do not "know your business" unless you know how to make it bigger and better through advertising.

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. IX. — RUBBER STAMPS.



HE manufacture of rubber stamps is an ideal and profitable side line for the job-printer, especially when operated in conjunction with a stationery business. A prominent manufacturer of rubber stamps speaks as follows of the profits derived from an investment in a small outfit:

"I commenced this business in an experimental way. The initial investment was less than one hundred dollars. I had been running a paying printing and stationery business for a little more than ten years and I figured that my equipment of type formed about three-fourths of the investment necessary to carry on a successful rubber-stamp works.

"I felt convinced that I had a decided advantage over any competitor that might engage in an exclusive rubber-stamp business with a new outfit. In less than a year the side line overshadowed my job-printing department in the amount of business done. I had issued an inexpensive catalogue and was now employing agents in all the neighboring towns. I find it to be a clean, profitable business, and indeed one of the best methods of increasing the income of the small job-printer in the country town."

Another printer says: "This side line is by no means a 'small' business. Orders for fifty to one hundred dollars' worth of stamps for such concerns as the Pennsylvania Railroad Company are not infrequent. Several months ago we filled an order for six hundred dollars' worth of special stamps for the Boston & Maine Railroad, and several years ago we received an order for more than one thousand dollars' worth of goods from the Ocean Steamship Company."

The estimated cost of a complete outfit of medium size is as follows:

Vulcanizer and molding press combined, with either gas or oil heater, including chase and flask (7 by 10 inches)	$50.00
Scraper, mixing slab and trowel	1.75
Molding compound, per pound	.10
Gluten, per pound	.15
Rubber, per pound	1.00
Handles and molding strips for mounting stamps	....
Cement, per quart	.50
Brushes, varnish and lubricating powder.	1.00
Name-stamp boxes, each, about	.01½
Name-stamp pads and distributors, each.	.02
Indelible ink, per dozen	.35
Fifty dram bottles of ink, assorted colors	1.00
Ink, assorted colors, ½ oz. bottles, per dozen	$ 1.00
Self-inking pads, No. 0, assorted colors, dozen	1.00
Self-inking pads, No. 1, dozen	1.30

In addition to the above, the beginner should have a good assortment of pen and pencil stamps, line daters, band daters and automatic hand stamps. The prices of the above vary according to quality and size. After the business begins to pay, it will be well to buy molding strips in large quantities and to add a circular saw to facilitate the cutting of handles of various dimensions.



DRY PROCESS VULCANIZER.

The first process in the manufacture of rubber stamps is the making of the matrice. Either type, electrotypes or woodcuts may be used. The form of type or cuts is pressed into a compound which forms a hard mold when dry. The raw rubber is vulcanized into the mold with heat and pressure. Three methods of vulcanizing are now in use — the wet-steam process, the dry-steam process and the hot-air process. The use of wet steam is a slow method and unsuitable to the requirements in large rush orders. The dry-steam and hot-air processes produce good results quickly and are used most extensively by the large stamp manufacturers.

After the type is locked in the special chase it should be thoroughly scrubbed with benzin. The molding compound is then mixed on a smooth slab by adding gluten water in small quantities until the paste reaches the consistency of thick mortar. Place a sufficient amount of the composition on the flask to fill the space between the bearers and spread it evenly with the trowel. Use the scraper to level it off even with the bearers. The foremost consideration of the beginner in the business should be to learn how to make clean, sharp, deep molds. After this requirement is successfully mastered the process is extremely simple and may be thoroughly understood by an intelligent boy.

To assure good molds, a good molding or matrix compound is essential. Various stampmakers use mixtures of china clay, kaolin and calcine plaster, which they mix themselves, with varying results. It is a mistake for the beginner to attempt to make his own molding compound, as the uncertainty of good results will overcome the possible saving in the cost of the mixture. The best method is to use some good compound sold by a reliable dealer in stamp supplies.

Lay a piece of muslin on the form and a sheet of tissue-paper over all, then turn the flask over, with the compound side down, and adjust it so that the holes in the flask will fit over the pins in the chase. Be sure that the springs are in their proper places around the pins. Now lay one of the impression plates on the back of the flask and between the pin holes. Place the form under the vulcanizer when cold, and screw down gently until the pins in the chase stop the impression. At this point the type will have entered the compound to the thickness of the impression plate. Withdraw the form, lift the flask and remove the muslin and tissue-paper.

After waiting for the mold to dry slightly, as per time given in the table, brush the type with benzin to lubricate it and replace the flask over the chase. Put on two impression plates and adjust the holes to pins as before. Then withdraw the form and lift the flask. Again dry the mold slightly, apply more benzin to the type, and make a third impression, using three impression plates.

Great care is required when drying the mold. If the heat is too intense, the expansion will cause the mold to crack. The making of the mold is really the most difficult part of the work. A good mold depends upon the hardness of the compound. If it looks rough or sticks, it is because the composition was too soft. If the mold breaks or cracks, the composition was too hard when the last impression was made. The following comparative table of time and materials required for forms of various sizes is of value:

Size of Chase. Inches.	Gluten water. Ounces.	Compound. Ounces.	Time for mixing compound. Minutes.	Time for leveling on the flask. Minutes.	Time before taking first impression Minutes.	Time before taking second impression. Minutes.	Time before taking third impression. Minutes.	Time for drying the mold Minutes.
3½ by 5½	1	2	1	1	2	2	2	30
5 by 8	2	4½	2	2	2	2	2	45
7 by 10	3	6½	3	2	3	3	3	60

The mold should be dried over a coal-oil stove or a gas heater for the length of time specified in the table. The danger of cracking the mold may be minimized by laying the flask on the top of the heater, compound side up, and placing a piece of iron under it to let the air pass under. A number of casts may be made from a hard mold, if in perfect condition. After the mold is made, all the places elevated above the bearers should be pared down with a long-bladed knife.

In vulcanizing, screw down the platen to the bed of the vulcanizer and apply about 280° of heat. A thermometer should be used to gauge the correct temperature. Both the rubber and the mold should be lubricated with soapstone powder before the rubber is placed over the face of the mold. Then turn off the heat and raise the platen of the vulcanizer. Place the mold directly under the center of the impression and screw it down hard. Screw the impression down still further when the rubber begins to soften and runs into the depressions of the matrix.

The mold should be left in the vulcanizer for from three to five minutes. This completes the rubber cast, which should be pulled from the mold gradually. The rubber must be cooked at the proper degree of heat and for the proper length of time. If the rubber is baked too long the wearing qualities of the stamp will be greatly impaired. A good stamp should last for several years with constant usage. After the sheet of rubber is taken from the mold it should be dusted over with talc or soapstone before trimming and mounting.

The foregoing table applies to the usual grade of rubber made for the manufacture of rubber stamps. The time and degree of heat required may have to be varied when other grades of rubber are used. Both the heat and the time may be properly regulated to suit the grade of rubber by a little experimenting.

A satisfactory gluten water may be made by dissolving one pound of yellow dextrin in one gallon of cold water. This will keep indefinitely.

(To be continued.)

A REPLY TO "AN OLD PRINTER."

In its issue of April 11, *Printers' Ink*, the oldest and best recognized authority on advertising, answers some questions from "An Old Printer," concluding with the following significant words:

> An advertising medium, to do good, must have quality *and* quantity; of these quantity is most important, but with quantity the same can any one doubt that first quality is better than second or sixth?—*Editor Printers' Ink.*

In certification of quantity and quality the management of *Printers' Ink* indicate with gold marks (◉◉) the papers possessing these desirable features. The Inland Printer is the only publication in its field which is given this distinction. It is the highest priced technical paper in its field, yet it has a circulation (a paid-in-advance circulation) larger than all other papers in the field combined. It is conducted on principle, not on policy, and on the motto of the "square deal."

Its influence is for betterment and constructive reforms.

Written for THE INLAND PRINTER.

CARDBOARD MARGINS.

BY CHARLES M. BUTLER.

MAKING margins by the aid of diagrams, or by the so-called cardboard marginal system, is applied in the larger printing-houses as most desirable in making margins for forms printed on solid bases or sectional patent blocks, or with those blocks which fit sectionally upon flat press beds or on curved plate work on cylinders, where one has to be mathematically accurate as to position of pages, and work from a given point in placing pages in position. The cardboard system is simple, and in use in large offices where one stoneman lays out the work for several assistants. It consists in marking out measurements upon a long strip of cardboard; and, in making margins, instead of using a foot rule, measuring by the marks on the card.

This system is worked as hereinafter described in one of the largest pressrooms in Chicago. The

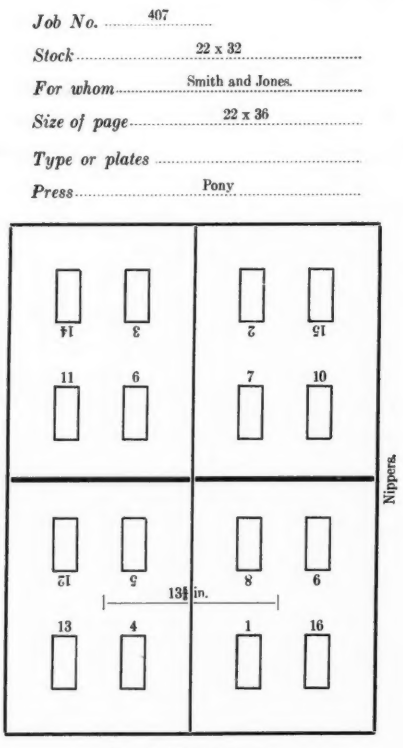


FIG 1.—THE LAYOUT.

head stoneman (paradoxical as it may seem) seldom works upon the make-up or lock-up stone. He has an "office" supplied with a table and other paraphernalia needed. Besides "making the margins" he keeps track of the presses, sees that each is supplied with proper-sized forms, and also that the different sizes and styles of folding machines have their proper quota of work. All the tickets, describing jobs which require lock-up, pass through his hands. From the information on the ticket or by supplying the information lacking, he makes out the margins on jobs.

For instance, he receives a ticket calling for the printing of sixteen pages out of 32 by 44 stock. It is to be a sewed book, trimmed to 5¼ by 7⅜ inches. First he gets the dimension of the plates or type page, and, satisfied upon the kind of folding machine to be used, marks out a form diagram on a sheet of memorandum paper, placing point marks and other information thereon. His duty is to avoid mistakes and discussion (see Fig. 1).

Then he makes out the margins on a strip of cardboard, one side for long way of page (see Fig. 2), the reverse side for short way of page (see Fig. 3). An assistant is then given the "layout" and strips of cardboard, the plates or type, and straightway evolves the margins.

There is a certain amount of time saved on the stone by use of this scheme; and where more than one form is to be made up, perhaps on different days, it is an infallible scheme of duplicating margins. Where one man is held responsible for more than his own work, it saves his time in overseeing the actual building up of the form, and only needs a minute or so of time to verify the correctness of the completed job. The strips and layout can be turned in with the regular job ticket and margins measured on the flat sheet as it comes from the press for O. K.-ing.

The "laying out" of a form upon a strip of cardboard simply makes "imposition" a mathematical formula. For instance, a sheet of paper 22 by 32, when folded three times, becomes 5½ by 8 inches. One takes into account three trim edges, one trim of ¼ inch the narrow way, and ⅝ inch in two trims top and bottom. There should be no lack of uniformity in the fold-trim (head) even in cheaper grades of paper which may vary in size, so just a little (⅛ inch) may be allowed for this trim and the balance may be allowed for the trim of the bottom to take into account a slight variation of stock, or for deviation of cut of knife on press. So the problem would prove itself in this wise: a page 22 ems wide to print in the center of a trimmed sheet 5¼ inches wide would require 9½ picas space (usually figure in even picas) or 9 even picas to form back margin, or 2 picas less than 5½ inches. Add this minus quantity to trim edge, which would make gutter margin 13 picas. This is the key to sideway margins (see Fig. 4). From the center mark, 1, on the card, mark lines 6½ ems each way *a* and *aa*, which will represent where the outer edges of pages should strike if in proper position.

From 1 to 2 is 5½ inches, from *a* to *c* and *aa* to *cc* is 5¼ inches, which gives you another mark on the card each way; *b* to *c* and *bb* to *cc* is 9 picas; from *b* to *d* and *bb* to *dd* is 5¼ inches, and from 2 to 3 (edge of stock) is 5½ inches.

This is a very good scheme also for centering wide or narrow pages; simply proportion the page over or between the marks.

To find the headway margins (see Fig. 5) proceed in the same manner as above: From 1, the center, to 2 and from 2 to 3 is 8 inches (48 picas). A page 36 picas deep, to print in the center of



FIG. 2.—MARGINAL GAGE, HEADWISE.



FIG. 3.—MARGINAL GAGE, SIDEWISE.

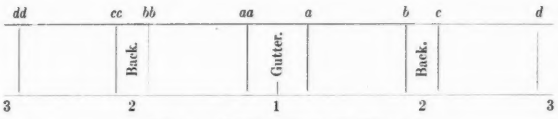


FIG. 4.—EXPLANATION OF FIG. 3.

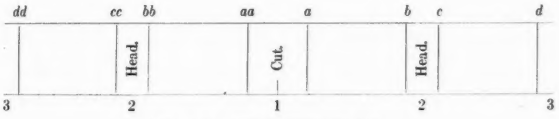


FIG. 5.—EXPLANATION OF FIG. 2.

a trimmed sheet 7⅜ inches (approximately 44 picas) would require 8 ems in head plus trim-space (¼ inch) or practically 10 picas, which is 2 picas less than 8 inches. Add minus quantity to cut edge (12 and 2), which gives 14 picas space. From 1, mark lines *a* and *aa* 7 picas; from *a* to *c* and *aa* to *cc* is 7⅝ inches, as is also *b* to *d* and *bb* to *dd*. To position *b* mark 10 picas from *c*, as also *bb* from *cc*.

Long or short pages can be proportioned the same as narrow or wide ones with other gage.

On large forms, 16s and 32s, it is not absolutely necessary to use a full-length strip to mark out dimensions. So long as one page over the half-form is shown, that is sufficient, for by reversing gage end for end it will proportion the other half of form.

On patent-block forms, the lock-up deducts from head-margin furniture the thickness of the two head catches, which becomes part of the margin; sidewise adding to dimension of blocks sufficient to make the required measure.

On ordinary forms, with bars crossed or one way of chase, the foundation point of measurement is usually the center of the bar in a line across the middle of the particular section to be measured. On quarter-sectioned blocks, or cylinder, or press beds, the point is the nipper-margin edge for one gage and the center mark of press or conjunction point of blocks for the other. In all events, a stationary point is used for the foundation of measurement.

AMERICANS PRINT "ENCYCLOPEDIA BRITANNICA."

In the English book-printing trade the announcement made in the *Athenaeum* that the tenth edition of the "Encyclopedia Britannica," now in course of preparation, is to be "set up" and "machined" in America, has caused great consternation. While in the hands of Messrs. A. & C. Black the printing of the huge work always was intrusted to Scottish printing establishments, most of which are centered in Edinburgh. The transfer of the job to the other side of the Atlantic will sever the association of the Scotch capital with the great work which has continued unbroken since its first issue. But in view of the fact that the American sales greatly exceed those made here there is considerable justification for getting all the printing done in America.—*London Correspondent Chicago Tribune.*



RUSSIAN PEASANT WOMAN.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. XIV. — JOB BINDING.

UNDER this head we include the binding of all books other than blank and edition, magazines, music, maps, atlases and others where handwork prevails throughout. The first thing to be done is to tear off the old or paper covers, separate the signatures, clean and scrape off the glue from each and take out the threads remaining from the old sewing, or the wire staples if the sheets have been stitched. Any loose leaf found is tipped, torn leaves mended and plates placed in their proper places, if any occur in the book in hand. It is always best to wait until several books have accumulated and then take them on at one time, even if they are of different sizes and styles of binding. The process followed up to the covering is nearly always the same, anyway.

They are put into a press after being properly mended, cleaned and collated, and left over night. They are then ready to be sawed out for strings, which should be two for very small books, three for an ordinary octavo and five for quartos or folios. The thickness of the cord to be used should be in accordance with the thickness of the book. Very thin books, less than one hundred pages, that are to be bound in good binding, should have silk rope-floss, requiring very small saw marks or indentations in the back fold of the sheets. The next smallest cord to be used for this purpose is a three-cord soft twine, then a four and five cord for the heavier volumes. For each of these cords a groove is sawed across the back just deep enough to fit it into, so that it will be flush with the back. The kettle-stitch marks should be only deep enough to go through the sheet, and no more. The books are usually sewed without end-sheets, these being either tipped or sewed afterward. When taken out of the sewing bench and drawn off the strings, enough of these should be left on each side of the book for lacing into the boards. The ends of these cords are fanned out, that is to say, shaved down so that they can be drawn through with ease. The end-sheets are now attached by being sewed or tipped on as the case may be. For small books in half-binding, a four-page end-sheet well tipped on will do very well. For large or heavy books, however, cloth or leather joints should be used. For leather joints a thin, well-shaved morocco of the same kind as is used for the cover is cut into strips the length of the untrimmed book, an inch and a quarter wide, or more, according to the thickness of the book. These are then pared down on the sides and folded, with one side wide for the joint and paste-up and the other narrow for tipping. An end-sheet of four pages, to match the color of the paper in the book, is then stripped in the center with a narrow strip of cambric (glazed). When this is dry the sheet can be sewed onto the book through this strip. The narrow side of the leather joint is glued down on the outside of this reënforced end-sheet, so that the fold of the leather comes well up and even with the back. The fancy paste-up paper is then lined up on the outside with paste, so that it covers the edge of the glued-down joint, up to and within a quarter or three-eighths of an inch of the fold. Dryers are then placed between the lined leaf and the book. A single leaf, of any kind of paper, is tipped lightly on top of the leather joint as a waste leaf, which is to be torn off after the book is forwarded and ready to be pasted up. This is to protect the end-sheet and to keep the joint in position while forwarding. The book or books are now placed between boards with a weight on to dry before trimming.

The trimming should be done with a clean-edged knife, fore edge first, and then the back of the book should be pushed against the side gage of the machine and a narrow binder's board block laid across the book nearly up to the back, but not across it, for the tail cut. The book is then reversed and the operation repeated for the head cut. If this is followed it should now be perfectly squared. So far the process is the same for all bindings, including flexible. If the edges are to be colored, sprinkled, round-cornered, gilded or marbled, that is the next thing to do. Books that have heavy plates or maps should have these put on guards so that they will open up properly. These should also be measured off with compasses to see if margins are uniform, allowing for trimming. It is very often necessary to cut off the back edge and top of each plate with knife and straight edge to insure such uniformity.

A colored or marbled edge should be polished (burnished). The backs are now glued up with a comparatively thin glue and not much of it. Here care should be taken to keep the slips (cord ends) clean from the glue.

The rounding is done by hand and hammer before the glue gets thoroughly dry on the back. The left hand should be placed so that the thumb pushes back the fore edge, the fingers on top of the book drawing it — the upper side — forward, while the taps of the hammer beat squarely against the upper half of the back. The movements of the hammer should be from end to end, covering the whole distance with a slight dragging of every blow forward. The book is then turned; it may have to be turned two or three times before

the proper rounding is obtained. This should be a perfect crescent. The thickness of the boards should be decided upon before backing. The backed joint should be equal in height to the thickness of the boards. If the backing is done in a jobbing backer, the blows of the hammer should fall from the center toward the joint, thereby *bending each* sheet evenly near the beginning and the end of the book toward their respective joints. If the blows fall not evenly or squarely, the inside of the book will have its sheets badly indented in the back. It is useless to bind up a book so backed. It is spoiled to any one who cares at all about the appearance of a book.

The shape and sharpness of the joint should be like the one described and illustrated in the process for edition binding. The book is now ready for boards and these should be cut with squares to be in accordance with the binding. A small book usually has small squares. Half-bound books, too, have only enough end squares to extend sufficiently to cover the headbands, making the

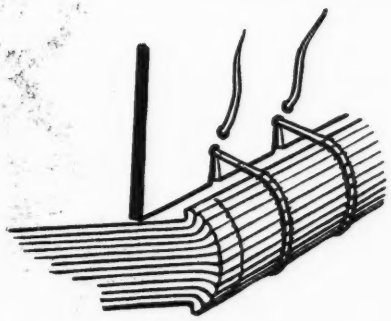


FIG. 1.

fore a trifle wider. Books in full binding that have their squares rolled in gold have to be wider. The headbands, too, are wider, so the heads can be set snugly. Silk headbands come in many widths to allow for all sizes of books and squares. One board is placed on the book against the joint and adjusted as to squares; a mark is then made directly opposite to each slip. A hole is stabbed with an awl half an inch from the edge marked, in direct line with each mark. The board is then turned over and another hole stabbed in front of each of the others and half an inch away from them, making the distance from these to the edge one inch. The board is again turned over and placed in position on the book. The slips are pasted and twirled between the palms of the hands until they become round and pointed. They are then inserted through the first series of holes and returned from the inside through the second series. The ends are now outside again. They should be drawn up tight, forcing the board well up against the joint while so doing. The ends are cut off close to the board, after which the holes are tapped down with the end of the awl, before turning the book over. Very thick or large books requiring thick twines and heavier boards should have a small groove cut out for each slip (see Fig. 1). After the boards are laced in and dried they are opened up and laid flat on a bench iron to have the lumps, caused by the lacing, pounded down

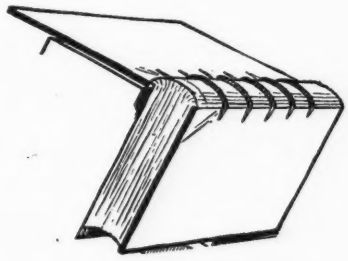


FIG. 2.

(Fig. 2). The book is next placed in a press over night. When it is taken out the headbands are glued on close to the edges and running from joint to joint. A strip of paper is glued on the back between the headbands as a filler to make the back smooth. A stout piece of rag lining or express paper is cut a little longer than the book, with the fiber running lengthwise of the book. The back is well glued this time with a thicker glue than on previous occasions, taking care not to get any on the boards. Now, the edge of the lining is laid on a quarter of an inch from the joint, covering the balance of the back and rubbing it down.

The book is turned over and the overhanging lining folded back from the joint, again covering the back all the way across, sticking it down on the uncovered one-eighth-inch glued strip beyond where it was first started. It should be well rubbed all over now, and then the remaining overlapping paper again folded back and cut off. These operations require neatness and accuracy. The folds should be sharp and come even with the boards, yet not overlap the joints when the covers are thrown back. This double back should also be firmly attached and fit snugly all over, for on it depends the look of the back when bound. The ends are next trimmed off with the shears and corners of lining and headbands cut off near the boards, so that when the ends are turned in and heads set, everything will be snug and clean.

(To be continued.)

A FACTOR IN HIS SUCCESS.

Allow me to say a word for your welcome publication. I have recently turned "printer" and I am still carrying THE INLAND along in my journey. It has been a great factor in my success and I am proud to say that I have gained much knowledge from THE INLAND PRINTER.—*Horace E. Fitzer, Ilion, New York.*



Drawn by W. W. Colby for THE INLAND PRINTER.

SPRING.

Written for THE INLAND PRINTER.

THE STUDY OF ELECTRIC PRINCIPLES SIMPLIFIED.

BY A. STAPHE.

NO. II. — UNITS OF MEASUREMENT.



IN every phase of life one encounters the necessity for *measurement*. Putting it in another way, it may be said that all measurements are but *comparisons* with a certain standard or a given unit.

The carpenter uses a unit of length — the foot. The mechanic an inch or parts of an inch, according to the degree of precision necessary to complete his work to within an allowable error, ranging from 1-100 to 1-10,000 inch. The physicist, the 1-10,000,000 of a millimeter when noting wave lengths of the spectrum.

Whatever the work or subject under consideration, it is first necessary to consider by what standard the dimensions are to be compared, in order that the instructions or deductions may be intelligible to others. Even though we do not positively know what electricity is — it is supposed to be a mode of motion of the luminiferous ether — we do know its general laws as definitely as those of mechanics or steam engineering are understood.

It is no longer necessary or desirable to invest the subject with a certain pedantic mystery to awe the uninitiated, but it is intensely practical to know how to utilize its potentiality in useful directions.

How is one to understand the units of measurement of an unseen agency? One can not measure any length, breadth, depth or weight of it in the sense that tangible things are considered. It remains then to make comparisons of its various characteristics through a notation of the *effects* produced under various conditions. Physicists have found it desirable to use analogies when making comparisons between well understood facts and those but little understood, of which it is desired to know more.

In electrical work, the *water* analogy is used to make clear the characteristics of electrical conditions. This may be put concisely as follows:

In a water system a pump that draws water from a reservoir or source of supply is comparable to a dynamo; the pipe system from the pump, to the wires leading from the dynamo; a rotary water motor supplied by the pipes, to an electric motor supplied by the wires; the return of the used water to the reservoir, to the return circuit of the dynamo.

As the pump forces the water through the pipes at a given number of pounds per square inch, so the dynamo forces the electric current at a certain pressure (volts) through the wires. The water pressure acts on the water motor and a certain number of gallons per minute at the given pressure per square inch cause the water motor to rotate and give out power, so the electric pressure (volts) acts on the electric motor and causes a certain quantity of current (amperes) to operate the motor and give out power. The size of the pipe, if larger or smaller, presents more or less resistance to the flow of the water. Every water motor attached to the pipes will have a certain resistance to the free flow of the water, otherwise it could not give out any power if there was no effort necessary to rotate its shaft; similarly the size of the wire, whether larger or smaller, and the number of motors connected on it, determine the resistance (ohms) to the unrestricted flow of the current.

The tabulation of the different names and their analogies are a summary of this and other comparisons made between the characteristics of the two systems.

Certain arbitrary names have been given to the electrical units in honor of celebrated investigators. The *Volt*, which is the unit of electrical potential or pressure, in honor of the Italian physicist, Allesandro Volta, who was born at Como in February, 1745. He died March, 1827. The *Ampere*, which is the unit of flow, in honor of the Frenchman, André-Marie Ampère, who was the founder of the science of Electro-Dynamics. He was born at Lyons in January, 1775, and died in Marseilles in June, 1836. The *Ohm*, as the unit of resistance, in honor of Georg Simon Ohm, who was born in Germany, at Erlangen, in 1781. He died in July, 1854. He was the founder of what is known as Ohm's Law.

The *Watt*, as the unit of power, in honor of James Watt, who was born at Greenock, Scotland, in January, 1736, who was the inventor of the modern condensing steam engine. His death occurred in August, 1819. Only those units that relate to practical work, outside of the minute units used in the laboratory, are considered.

We have, then, in short, the units listed below, alongside their respective analogies:

Name.	Character.	Symbol.	Analogy.
Volt	Potential, pressure	E	Pounds per square inch.
Ampere	Rate of flow, strength	C	Gallons per minute.
Ohms	Resistance	R	Size of pipe.
Watts	Power	P	Horse-power or rate of work.
Dynamo	Source of electricity		Pump.
Motor	Source of power		Rotary water motor.
Wire	Conductor for current		Pipe line.

It will be necessary to consider the interrelation of these units, and in order to do so with a view of acquiring the greatest benefit, a number of specific problems will have to be made use of.

To recapitulate, the *volt* is the pressure that overcomes a certain resistance — *ohm* — and in proportion as the resistance is overcome, there results a flow of a definite strength of current

called the *ampere*. Thus, under a pressure or electromotive force of *one volt*, impressed on a resistance of *one ohm*, a current of *one ampere* will flow in the circuit. It must be understood that the use of the word "flow" is one of convenience rather than accuracy of statement, because we do not know of any flow like a water transference taking place in the wires of a circuit. When a circuit is mentioned, one that is continuous or closed is always referred to.

The following table has been constructed so as to give the different combinations of the various

OHM'S LAW IN TABULAR FORM.

Water analogy is			Pounds	Gallons	Pipe size	Horse-power
Electric names are			Volts	Amperes	Ohms	Watts
The "shorthand" symbols are			E	C	R	P
Assumed values are			10	5	2	50
No.	Unknown.	Known Value.	VOLT Solutions.			
1	Volts = E =	C R =	10 =	5×2		
2	" E =	$\frac{P}{C}$ =	10 =		$50 \div 5$	
3	" E =	$\sqrt{R P}$ =	10 =		$\sqrt{2 \times 50}$	
			AMPERE Solutions.			
4	Amperes = C =	$\frac{E}{R}$ =	$10 \div 2 =$	5		
5	" C =	$\frac{P}{E}$ =		5 =	$50 \div 10$	
6	" C =	$\sqrt{\frac{P}{R}}$ =		5 =	$\sqrt{50 \div 2}$	
			OHM Solutions.			
7	Ohms = R =	$\frac{E}{C}$ =	$10 \div 5 =$		2	
8	" R =	$\frac{E^2}{P}$ =	$10 \times 10 \div 50 =$		2	
9	" R =	$\frac{P}{C^2}$ =			2	$= 50 \div (5 \times 5)$
			WATT Solutions.			
10	Watts = P =	C E =	$10 \times 5 =$			50
11	" P =	$\frac{E^2}{R}$ =	$10 \times 10 \div 2 =$			50
12	" P =	$C^2 R$ =		$5 \times 5 \times 2 =$		50

problems involved in "Ohm's law." If this is memorized, as to its main features at least, it will be of great help. The ohm is more "tangible" than either the volt or ampere, because it varies directly as the length of the conductor, which is the same as saying, if a certain wire having a resistance of 10 ohms was 100 feet long, another having *twice* the resistance would be *twice* the length, or 200 feet. It varies *inversely* with the sectional area of the conductor, which means that a given length of wire having a given sectional area will have four times the resistance of another which has a similar length but four times the area. It also varies with the quality and material of the conductor. In practice, the size of wires is given in thousandths of an inch, called for shortness a *mil*, being the French for 1,000. When it is said a certain wire is of 32 mils diameter, it means the same as saying it is 32-1,000 inch diameter; and when its cross section is referred to as having 1,000 square mils in its area, the meaning to be conveyed is that there are 1,000 *squares* of .001 inch each side within the circumference of the wire. The area is found by squaring the diameter and multiplying by .7854 ($d^2 \times .7854$). Circular mils are also used to represent areas; they are found by squaring (d^2) the diameter expressed in mils.

Silver and copper are the best conductors. Iron, German silver and carbon conduct less freely, in the order named.

We will suppose a few examples of practical application:

1. Suppose a dynamo delivers ½ ampere (C) of current to an incandescent lamp @ 100 volts (E), what is the resistance (R) of the lamp?

From the table one can select one of three formulas which contain the given values to solve

the problem. Volts (E) and amperes (C) are given, so one selects No. 7, which in technical *shorthand* is given as $\frac{E}{C}$ and which in *longhand* means $\frac{\text{volts}}{\text{amperes}}$, or volts divided by the amperes = 200 ohms.

2. Suppose it is said that 50 watts (P) were used in the lamp, and the query stood: what are the amperes (C) of current and how many ohms (R) resistance?

From the table, after noting that the amperes (C) are the *unknown* quantity, one selects for the solution formula No. 5, which reads $\frac{P}{E} = \frac{50}{100} = \frac{5}{10}$ or $\frac{1}{2}$ ampere. For the ohm (R) query one selects No. 8, which says, ohms $(R) = \frac{E^2}{P} = \frac{100 \times 100}{50} = \frac{10{,}000}{50} = 200$. The reason No. 8 is selected is that only the E and P values are given in the problem.

3. A certain motor demands 10 amperes (C) @ 100 volts (E), how many watts (P) and what is its horse-power ($H.\ P.$). Formula No. 10 says $C\ E$, which means $C \times E$ or amperes (C) $\times$ volts (E) $= 10 \times 100 = 1{,}000$ watts. This divided by 746 = the horse-power, (1.34) because there are 746 watts in *one* horse-power.

4. If the query was: Given a motor of 2 horse-power and 14 amperes (C), what voltage (E) will be necessary to operate the motor?

At 2 horse-power the watts will be twice the value for one, or $2 \times 746 = 1{,}492$ watts. Now, from the table, remembering that the volts (E) are desired, we select No. 2, which tells us to use $\frac{P}{C} = \frac{1{,}492}{14} = 106.5$ volts.

5. Suppose a problem involving more complexity than any of the previous ones, in which the question was, what voltage (E) was necessary to operate a motor that had a resistance of 5 ohms (R) and required 2,000 watts (P). From the table, under "volts unknown," select formula No. 3, $E = \sqrt{R\ P}$, which transposed into longhand reads thus: the square root of the product of the resistance multiplied by the watts equals the volts. In the problem, $5 \times 2{,}000 = 10{,}000$ and the square root of this = 100 volts.

It is thought that with these few examples and the table the solution of any ordinary problem will be a relatively easy matter.

There are other units of measurement that apply to static electricity and to magnetic phenomena. These will be referred to in the proper place, as specific illustrations of definite applications arise.

(To be continued.)



TYPES.
Photo by Falk. From a post-card by the Rotograph Company.

Written for THE INLAND PRINTER.

A COMPARISON OF LINES PER INCH AND LINES PER CENTIMETER.

BY A. ENESS.



URING the next decade, and intensely the fore part thereof, the Anglo-Saxon peoples will be passing through a transition period in changing from a cumbersome and obsolete system of weights and measures to one replete with many material advantages. In order to ease over one phase of this period, the annexed table has been prepared.

It is easy to remember that there are 25.4 mm. (millimeters) in an inch, and .03937 inch in a millimeter. Knowing how many millimeters there are in an inch, it is the simplest possible process to tell at a glance how many centimeters there are in an inch, by simply shifting the decimal point one place to the left, from 25.4 to 2.54; also what part of a decimeter, by duplicating the process on the last value, changing it from 2.54 to .254, which is the portion of a decimeter found in an inch. Carrying the matter further, the portion of a meter found in an inch is .0254, a dekometer .00254, a hectometer .000254 and a kilometer .0000254. This is carried the entire range of submultiples and multiples in order to show how easily the transposition is made in comparison to the difficult determination of what portion of a foot, a yard, a rod, a furlong and a mile is found in the 1-16 part of an inch.

Further comparison is unnecessary.

In case it is desired to know the lines per millimeter, this is ascertained by simply dividing the lines per centimeter by 10, which is effected in the shortest time by moving the decimal point *one place* to the left.

The pitch or distance the center of one line is from that of an adjacent one is always a fraction in which 1 is the numerator and the given lines per inch the denominator, as, for instance, at 85 lines per inch the pitch, in inches, equals 1-85 inch, and in millimeters 1-3.15 mm.

The formula from which the table is produced is as follows: Lines per centimeter equal lines per inch divided by 2.54, and the lines per inch equal lines per centimeter multiplied by 2.54.

In the short table the lines are calculated from the lines per inch that are divided by 2.54, which in the case of the first value is 19.68 lines per centimeter. This produces uneven numbers in the second and fourth lines. If the lines per centimeter were even, then the lines per inch would be uneven, because the constant 2.54 can not be used so as to make *both* values even. The error is so slight, however, as to be negligible; for instance, 19.68 lines per centimeter × 2.54 = 49.987 lines per inch, instead of exactly 50. If one assumed 20 lines per centimeter there would be 20 × 2.54 lines per inch, or 50.80.

It is often desirable to know the equivalent of the two systems — the English and Metric — in the lines within a given space, whether for half-tone, zinc etching, lithography, etc. When events reach the point where we will discard the nerve-racking and time-consuming system of inches, thousandths of inches, feet, yards, etc., for the simple system wherein the unit is enlarged or decreased in multiples and submultiples of tens, it will be time to congratulate ourselves.

METRIC EQUIVALENTS TABLE FOR LINES PER INCH AND LINES PER CENTIMETER.

Lines per inch	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	133
Lines per centimeter	19.68	21.66	23.61	25.6	27.55	29.5	31.5	33.45	35.45	37.4	39.37	41.35	43.3	45.3	47.2	49.2	51.2	52.4
Lines per inch	135	140	145	150	155	160	165	170	175	180	185	190	195	200	225	250	275	300
Lines per centimeter	53.2	55.1	57.1	59.0	61.1	63.0	64.9	66.9	68.9	70.9	72.9	74.8	76.8	78.74	88.6	98.4	108.3	118.0

BOOKBINDINGS IN EUROPE.

An official of the Congressional Library was recently remarking upon the difference of the bindings put upon the documents issued by the United States Government and those of European countries.

"Here, for instance, is a volume issued by the French government upon fish culture," he said. "You will observe that the paper, presswork and illustrations are the finest, while the binding, or cover, rather, is a very cheap paper. A volume somewhat similar is the annual report of the Smithsonian Institution in this country, but upon this report is put a good binding of green cloth.

"The reason for this is simple. Practically every book-collector or institution in Europe has its private binding, it being possible to have this work done at a very moderate rate, and the paper covers are intended merely as wrappers until the volume shall have reached its destination. In this country there are a few individuals and some libraries which have their books bound in a private binding, but the cost of such work is so great that it is far from being usual.

"This is one reason for the fact that the paper and presswork of a French book, for instance, are so much finer than those of an American book of the same price."—*Harper's Weekly.*

THE INLAND PRINTER is *it* so far as a magazine pertaining to our business is concerned.—*Charles H. Webb, Chicago, Illinois.*

MR. A. J. NEWTON.

The January number of *Le Procédé*, published by H. Calmels, Paris, France, contains an interesting portrait and sketch of the career of Mr. A. J. Newton, who is in charge of the Bolt Court School of Lithography and Engraving, of London.

Mr. Newton was born at Brighton in 1872. He has been in active coöperation with the foremost workers in the process field: Mr. Charles W. Gamble, now of the Manchester Municipal School of Technology; Mr. Howard Farmer, of the Polytechnic, on Regent street, London, and Mr. Frederick E. Ives, while connected with the Swan Electric Engraving Company, London.

Mr. Newton spent a number of years in the principal photoengraving establishments and technical schools in



A. J. NEWTON.

Europe. After his return he became assistant to Mr. Charles W. Gamble, who was then in charge of the London County Council's Bolt Court School. When Mr. Gamble was called to his Manchester field, Mr. Newton became technical adviser of J. Waddington, Limited. His extended experience appealed to the managers of the Bolt Court School and he was appointed its director.

During the four years he has been at the head of this school, he has accomplished far-reaching results; has instilled into his many graduates the fundamentals of true research. His papers read before the various scientific societies are noted for their reliable data and clear presentation of the subjects dealt with.

Mr. Newton has a charming personality; is modest but positive in his ground without becoming dogmatic. He carries the confidence of his students and his confrères in Graphic Art Researches. N. S. A.

"PRAISE FROM SIR HUBERT IS PRAISE INDEED."

I am glad to see THE INLAND PRINTER so successfully and consistently maintain its high reputation.— *R. Coupland Harding, Wellington, New Zealand.*

DEVELOPMENT OF ROTARY PRINTING.

The development of web or rotary printing goes on rapidly, one of the highest developments at present being shown in the little twelve-page magazine issued from a specially designed Goss press by the Metropolitan Life Insurance Company, of New York, the cover of which is printed on coated paper in three colors. In a short article in a recent issue *The Metropolitan*, which is the title of the magazine, says: "A copy of *The Metropolitan* is sent to the home of every policy-holder, and the circulation has grown to such enormous proportions that all ordinary methods of producing it being entirely inadequate, three years ago it was deemed advisable to construct a special press which would print each issue within the required time. Accordingly, after considerable figuring, planning and experimenting, a machine has been constructed and installed in the new Metropolitan Life Annex building, erected for the use of the Printing Department, which prints, pastes and folds this little magazine and delivers it into the receiving box just as you see it, at the rate of five hundred copies per minute or thirty thousand copies per hour. The printed copies are taken from the press by a mechanical device (really a part of the press), which carries them about forty feet through a drying box, heated to a high temperature, so that when they come out they are all dry and ready to pack for shipment to the company's agents for distribution. The machine is run by electricity, requiring twenty horse-power, and the control is so perfect that it is started up and stopped by the pressing of a button. A special paper is used, which is put up in rolls, two rolls being placed in the press at once. This machine eats up two thousand pounds of paper per hour and three hundred thousand pounds, or ten carloads of fifteen tons each, are required to complete a single issue. Nearly a ton of printing ink is required for each issue. In the packing and shipping of the papers to the district offices over two thousand packing boxes are required for each issue. Five competent men are employed to run the press, six packers to box up the papers for shipment, and in addition to this, several clerks are required to prepare the copy of death claims, make out shipping lists, receipts, send notices of shipment, and last but by no means least, one man is kept busy most of the time tracing up shipments lost by the railroad companies in transit.

The idea of printing *The Metropolitan* all at one operation was conceived and put into effect by Mr. Masterman, manager of the printing department; he is very proud of the plant and is never so happy as when showing it off. It will pay any one interested in printing to visit the department in its new home to see the novel devices in use there for executing the work. Five years ago this department occupied five thousand feet of floor space, which has been increased from time to time until now twenty-six thousand feet are required.

AMERICAN PRINTERS WILL BENEFIT.

Under the action of the copyright law in the United States, no book is allowed to be copyrighted in that country unless it is set up there. The publishers of the "Encyclopedia Britannica" have considered this question and have come to the conclusion that the only business way in which the next edition can be issued is for the whole thing to be taken over to the United States, set up there and printed; and the sheets to be sent to this country merely for cutting and binding. The last "Encyclopedia," it was estimated, brought in wages to Edinburgh printers about £14,000, and that, of course, will be lost on the next occasion.— *Linotype Notes.*



Photo by R. R. Sallows, Goderich, Ontario, Canada.

WINTER SPORT.

Plate by The Inland-Walton Company, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SUGGESTION ACTED ON.

To the Editor: TOPEKA, KAN., March 29, 1906.

Acting on Mr. Drew's suggestion, we enclose 25 cents for the National League of American Printing Plants.

CRANE & CO.

IN RESPONSE TO THE "OPEN LETTER."

To the Editor: AYER, MASS., April 10, 1906.

I hasten to send my quarter in response to Putnam Drew's "Open Letter." Please count me in on this and keep up the good work. JOHN L. KENNISON.

THE YOUNGEST EDITOR.

To the Editor: LYNCH, NEB., April 12, 1906.

I read Mr. F. L. Tipton's notice in the April number of THE INLAND PRINTER as being the youngest editor, and wish to state that I started the *Boyd County News*, a seven-column folio, at this place, on May 11, 1905, at the age of fourteen years. I am editor and manager of the same.

H. B. MILLER.

MR. SHERMAN'S MISSTATEMENT.

To the Editor: CHICAGO, ILL., April 17, 1906.

On page 51 of your April number Mr. Sherman in an article on music writes that the American Type Founders Company is the only foundry that makes a complete series of music type. This is an error, as we make two complete series. We think if Mr. Sherman should see the series he would say there is nothing to compare with them in this country. It seems to us that you should make mention of this in THE INLAND PRINTER in some form, to correct the obvious misstatement.

BARNHART BROS. & SPINDLER.

AN INTERNATIONAL PRINTERS' ASSOCIATION.

To the Editor: CLEVELAND, OHIO, April 3, 1906.

The plan suggested by Putnam Drew to my mind is nothing more or less than enlarging the present so-called Master Printers' Association to take in every employing printer in this country and Canada. The dues are low enough for the most economical and high enough to meet the needs of the organization. Such an organization could not fail to consider the problems of the competitive districts and do much good in adjusting moot questions of prices and office management and economics.

A. A. M.

THE NEED OF A NATIONAL LEAGUE OF PRINTING PLANTS.

To the Editor: BATESVILLE, IND., April 3, 1906.

No doubt the Printers' Boards of Trade have done a splendid work in educating their members up to a knowledge of costs, etc. Of course, we all know that THE INLAND PRINTER, however, was the leader in this movement. But there is some awful cutting done yet, as any salesman holding to money-making prices can testify.

While certain houses control matters in their home cities and maintain fair prices, when they are outside they become veritable "pirates." I ran across a case down in Indiana a few months ago which will illustrate this fact. A large firm asked six or seven good, responsible houses for a price on five hundred thousand pamphlets. The buyer told the writer that prices ran from $7,500 to $4,300. The low bidder was a thousand or more dollars under every one. I was curious to know how low a price a supposedly sane firm would make, so gave to this buyer the names of four firms especially equipped with perfecting presses for this sort of work. The result was that the parties making the cut first (who, by the way, do the work on flatbed presses) evidently became frightened and cut the price again to about $3,700! No other bidder, with all their facilities, came anywhere near this price; not by $1,000 or $1,200. Isn't it ridiculous! It will be a long time before some firms learn that work from abroad costs as much to do as work at home. There is no necessity, and surely no profit, in such methods. But what are you going to do about it? SALESMAN.

[Write to Mr. Putnam Drew.— ED.]

THE NATIONAL LEAGUE OF AMERICAN PRINTING PLANTS.*

To the Editor: NEW YORK, April 5, 1906.

After consultation with a number of the owners of printing-plants in New York and other parts of the East, the suggestion is made that "The National League of American Printing Plants" should have a series of vice-presidents, one in every city containing twenty-five thousand inhabitants or over. This would give a local representative in every part of the country, who would also be the head of any local organization of the league deemed advisable. In this connection I would say that Mr. Martin J. Pendergast, now and for the past two years president of the New York Master Printers' Association, will serve as such vice-president for New York city. Furthermore, Mr. Charles E. Francis, a well-known lawyer and present counsel of the above association, would serve as counsel of the league and give it the benefit of his many years' experience in the formation of a constitution and by-laws for the new league and in other matters needed. He is a practical printer himself. Both these men, as well as many others here in the East, are in thorough accord with this new movement.

Now I would suggest that the reader of this letter put his thinking cap on and write to either Mr. A. H. McQuilkin, editor of THE INLAND PRINTER, 130 Sherman street, Chicago, or to Putnam Drew, room 814 Lord's Court, New York city, and make any suggestions that occur to him as to the best method of organization. If it is thought the plans I have already outlined are good, say so. If not, suggest others. What is needed is the best thought of all. If the vice-president idea is a good one, in your judgment, send in the name of some owner of a printing plant in your city for local vice-president. And remember that this league is *American* and will include Canada as well as the United States.

After an organization has been effected, the entire list of officers and vice-presidents can be formally voted on and elected, by mail, and a national headquarters chosen.

*[A few letters only from many that have been received, commending Mr. Putnam Drew's plan of an international league of printing plants, are published in this issue. The increasing number of printers responding to Mr Drew's invitation show that he has struck a responsive chord.— ED.]

Reread the articles already published in the last four numbers of THE INLAND PRINTER and then send in your suggestions — *and your application for membership and first month's dues (25c).* PUTNAM DREW.

"I" AND "J."

To the Editor: ST. LOUIS, MO., April 10, 1906.

The current issue of the *Keystone*, the jewelers' trade paper, has an interesting discussion on the history of the letters I and J. Mr. Charles F. Dyer, of Caro, Michigan, writes to the editor of the above paper as follows:

"A question has come up here that I would like your opinion on. . . . I learned to engrave at the Landis School of Engraving, Detroit, and was taught to make an Old English J thus J. In writing Mr. Landis a letter recently, he asked me what kind of a botch printer embossed our stationery, claiming jeweler was spelled with an I. I spoke to the printer and he produced a font proof of the latest modern Old English, sent by the American Type Founders' Company, giving the letters in rotation, showing I was an I, and J was a J. He also showed me a style-book from these people, in which they had used I for spelling indicated, and J for spelling July. Now I have noticed that engravers use these letters both ways, and would like to know which is correct, and would appreciate any information you might give me regarding Old English."

The views of the editor of the *Keystone*, representing the engraver's ideas of this matter, are interesting. He says: "This difference of opinion between the engraver and type-designer is interesting, and how it originated seems to be a mystery. The accepted distinction, however, is that of the engraver, and the type-designer would do well to get in line. We must, of course, keep in mind that there was no letter J in the Latin alphabet, from which our own is derived, and that J was originally a modification or development of I, both being really the same letter. For instance, in the Scriptural inscriptions, I. N. R. I. and I. H. S., the letter I is the initial of the sacred name, and rightly so, for the use of J for I in the Latin textbooks was an innovation of post-classical times. The American Type Founders Company, when their attention was called to the matter, said: 'The query is an old one and difficult to answer, because there is really no rule or principle that definitely applies to type-designing. All designers of letters will tell you that there is no set rule for guidance in making their designs. Every letter has its own peculiar construction, and its final acceptance is only accomplished after many alterations are made having relation to comparison with other letters, its mechanical build and the field of printing for which it is intended. While the style of type is the conception of the designer, the finished product is often brought about by suggestions from the commercial men who attend to the selling end of the business. It is difficult to make all the characters of a font to follow the general design of the letters as a whole, and many designs of individual letters are made to keep from conflicting with characters that are found to be somewhat similar in other productions. The cap I is especially difficult in this connection, because it offers so few chances to specialize. In the text letters it is most difficult to create anything of a pronounced or typical character, for the reason that there is a range of similarity in all of the styles, but made to look somewhat different by creating heavy and light letters extended and condensed.' As the type-designers, therefore, simply follow the 'rule of thumb,' it would be well for them to adopt the precedent set by the engravers." H. O. SPRING.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

CONSEQUENT on the election of Mr. C. W. Bowerman to Parliament he had, according to the rules of the London Society of Compositors, to resign the secretaryship of that body. Several members stood for the vacant post, and as the result of a second and final ballot Mr. T. E. Naylor received 6,008 votes, as against the next highest, Mr. Vandy, who secured only 2,558 votes. Mr. Naylor has therefore been placed in the position of secretary to this important society by a substantial majority. He is well fitted for the work and is an esteemed member of the London printing craft. While yet an apprentice he won a medal for display composition, and as a journeyman took first class certificate and first class honors in the city and guilds of London examination in practical work. Not only has he been editor of a printing trade journal, but he is the author of a most useful manual, "How to Start in Business as a Printer," a book that has met with a good reception in the trade. Mr. Naylor is a young man from whom great things are expected in his new sphere.

THE National Society of Operative Printers' Assistants are to be congratulated on their success in the Appeal Court against the verdict and judgment given some months ago for Messrs. Ward, Lock & Co., with $3,250 damages, in the trial before Judge Darling and a special jury. It will be remembered that even the Trades Union Congress was dubious about the appeal, because of the cocksure manner in which the original judgment had been delivered, and it is therefore all the more gratifying that the printers' assistants should not only have won on the point that work was purposely spoilt, but more especially because they have to a great extent vindicated the right of peaceful picketing. The opinion of the Court of Appeal on Mr. Justice Darling was deservedly severe, as his judgment was most vindictive. Needless to say the decision has been joyfully received in trade-union circles.

OWING to some difference of opinion as to the methods of charging certain advertisements in some of the London daily papers, negotiations have been carried on between representatives of the Master Printers' Association and the London Society of Compositors, which have resulted in the following minute being signed: "When an advertisement is not required for the day's paper, but to go out in proof, the blocks forming part of it shall not be charged, save those occurring in portions completed by men working on piece; such advertisements to be otherwise charged in agreement with clause 1 of the Appendix to the Newspaper Scale. On appearance any extras beyond the charges on the proof due to insertion of blocks, spacing out, or the introduction of smaller type, shall become payable." The minute is signed by six representatives each of the Masters' Association and the London Society of Compositors, and its effect is expected to abolish the friction that has existed in the past.

IT has of late become the fashion in some quarters to treat the representatives of the press, when attending meetings and functions, as if they were menials or on a par with the shop lads who run errands. As a protest against this conduct the Yorkshire reporters stood on their dignity the other day when the North Riding County Council's Education Committee met at the County Hall. On the reporters presenting themselves at the main entrance they were informed that they could only enter through the back door. Colonel Legard, the chairman, said these instructions had been given by the general pur-

poses committee and he could not alter the arrangement. The reporters declined to submit to this indignity and left the building in a body. Consequently there was no report of the meeting in the paper next day. At another function, a few days later — a public dinner to a prominent man — the reporters were asked to sit on the staircase of the hall, while the dinner was in progress, and then enter for the purpose of taking their notes of the speechifying. Needless to say these reporters also departed in a body. The Institute of Journalists has taken the matter up, and no doubt such rules will be made as will apply to such cases, and prevent the reporting of any meeting where the reporters are not treated in a proper manner.

IN a recent issue of the *Daily Express* the following paragraph appeared: "Mr. H. Letts, one of the principals of Charles Letts & Co., printers, of Southwark Bridge, stated to an *Express* representative that it was very hard to find men with even enough elementary skill to work their machines. 'Many other printers I know have had the same difficulty,' he said, 'and I am acquainted with engineering firms who are hard put to it to keep some of their departments going owing to the small supply of suitable men. In my opinion, one of the chief causes of the lack of skilled Englishmen is the almost total extinction of the apprenticeship system; only a very small number of lads nowadays are apprenticed to a trade when they leave school. The failure of the English workmen to take advantage of technical education is another drawback to their progress, and accounts for the invasion of the foreigner into our workshops. The number of skilled English workmen appears to be growing rapidly less each year.'" This statement has caused an intense feeling of resentment among the members of the London Machine Minders' Trade Society, and the secretary of that body, Mr. H. W. Howes, has written a letter to the trade press pointing out that the statement, so far as that society is concerned, is quite an unwarrantable one.

THE annual report of the London Society of Compositors is always looked forward to by those in the trade, as it serves as an indication of business conditions during the previous twelve months in London. The fifty-eighth report, which is just issued, records very little trouble between masters and men, the little disputes that did arise having been amicably settled with but little trouble on either side. The finances of the society are a cause of anxiety to the members, for during the year the funds have decreased by $22,500. The decrease is caused principally by payments to out-of-work members, and the provident disbursements have amounted to about $100,000, being the highest on record and more than $18,000 in excess of the preceding year. The total payments of the society averaged about $2,000 for each week of the year. Had such a result been produced solely through exceptional circumstances, the executive say that the necessity for endeavoring to obviate future and similar encroachments upon the funds would have been less pressing; but the experience of the past year's working is but a repetition of that of the three preceding years, and points conclusively to the fact that the income derived from the present weekly contributions is insufficient to fully meet the liabilities which increased benefits have imposed upon the funds. It has long been recognized that with certain benefits the society's liabilities must, in the natural sequence of events, become heavier; and, knowing this, members necessarily,



ONE OF LANDSEER'S LIONS IN TRAFALGAR SQUARE, LONDON.

it is thought, will be readily prepared to deal with the position immediately the necessity for so doing is made clear. In the judgment of the executive the moment for taking action in that direction has arrived, and with the report they have embodied certain proposals having for their object the prevention of further depletions of the society's reserve funds. These will come up for discussion at the next delegate meeting.

THE fifty-second annual report of the London Association of Correctors of the Press has just been issued and it shows that employment on the whole during last year was not quite so good as in the previous year. This is attributed partly to "gradual absorption by large firms of weekly papers, each of which formerly was produced in its own office," and also the increase of "rush" work, resulting in the working of excessive overtime. The total funds of the association now stand at $8,825, showing an augmentation of $1,100 on the year. The total membership stands at 545, an increase of six on the previous year. At the annual dinner of the association, held at the Trocadero Restaurant, under the presidency of Lord Montague of Beaulieu, the donations received for the pension fund for aged members amounted to nearly one thousand dollars.

ALTHOUGH the present Parliament has been returned with an immense free trade majority, yet several minor bodies are continually bringing up the question of tariff reform in the endeavor to get duties imposed upon manufactured articles and machinery imported into Britain. At the annual meeting of the Association of Chambers of Commerce, held at the Hotel Metropole, London, under the presidency of Sir W. H. Holland, M. P., Sir Albert Rollit brought forward a resolution on behalf of the London Chamber, commending commercial treaties as a valuable means to facilitate trade and to secure the benefits of the "most-favored nation clause," which was adopted. A lengthy discussion took place on a motion dealing with foreign tariffs which had been put on the paper by the South of Scotland Chamber. By this it was proposed to ask the government to devise a means for obtaining the abolition or reduction of tariffs imposed by foreign countries, and to receive a deputation on the subject. Lord Avebury hoped the resolution would not be passed, as he would not like to see the Associated Chambers in a position in which they were sure to receive a serious rebuff from the representatives of the government. Mr. Felix Schuster also opposed the motion, and Sir Albert Rollit said he could not support it unless the resolution were amended so as to exclude from the consideration the imposition of import duties on foreign goods. Lord Brassey protested against this reopening up of the fiscal question. In replying the mover withdrew the clause requesting the government to receive a deputation. Thus reduced to a mere expression of opinion, the resolution was passed by a majority of seven. As it was not a two-thirds majority no action could be taken on this vote.

A HOPEFUL OUTCOME.

William Allen White says that the most amusing "personal" note that ever he came across in a country newspaper was that which last year caught his eye while reading a Wisconsin paper. The item was something like this:

"Niels Andersen met with a painful accident last week, a fish-hook becoming entangled in his eye. Niels is being attended by Dr. Phil Morton, who says his eye will come out all right."—*Harper's Weekly.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE director of the French National Printing Works, M. Christian, has been placed on the retired list, and his post occupied by M. Dupré. French printers, all of them opponents of the "Nationale," rejoice at the change, not on account of the disgrace inflicted on M. Christian, but because of the publicity which the event gives to the weaknesses of the state printery; in political and administrative circles, where the late director is well known, blame and defense are equally accorded. As



A RUSSIAN CABBY.

readers of these columns are aware, it had been decided to remove the national printery from the historic building in the crowded district of the Temple to a modern dwelling on the southwestern border of the capital. A large plot of land was purchased in Grenelle and a huge printery erected on it. The building has been finished for several months, but has not been fitted for use on account of lack of funds. Criticism has not been lacking all through the building operations, and stories of prodigal wastefulness and stupidities, such as a roof without rain pipes, and upper stories for which the staircases had been forgotten, were freely circulated. The question of voting additional funds came before the budget commission, when M.

Chaumié, who, as *garde des sceaux*, has jurisdiction over the national printing works, brought charges of bad financial management and a lack of administrative discipline against the director. The general expenses for the reorganization of the works, which had been fixed at $25,000, had run up to the sum of $50,000. A charge of increasing the salary of the building inspector from one to two per cent of the value of work examined was also brought, and M. Christian was accused of having inspired a letter sent by the workpeople to the heads of the government demanding, on hygienic grounds, the immediate transfer of the printing works from the old to the new building, and of having further neglected to acquaint the *garde des sceaux* of the nature of this petition. An explanation was demanded of M. Christian, but before he had time to reply the President of the Republic signed a decree placing him on the retired list. Such a stringent measure could not, of course, pass without opposition, and the retired director protested strongly at not having been heard personally before a judgment was passed upon him, at the same time urging that he was not directly responsible for the financial difficulties, that the increase of the inspector's salary was an act of justice, and that the petition he was declared to have inspired had only been made known to him confidentially. This, however, could not change the ministerial decree, and after eleven years at the head of the national printery, and twenty-seven years' service in various government administrations, M. Christian has retired in disgrace. As a result of this scandal it has been proposed to transfer the Imprimerie Nationale from under the charge of the Minister of Justice to the Department of the Minister of Finance.

OH, those awful Americans! A writer in a Parisian trade journal appears to have passed sleepless nights and given himself much needless worry because two of the principal morning papers, *Le Matin* and *Le Petit Parisien*, have installed fast American rotary machines. The two newspapers in question have now the best equipped machine rooms in Paris, *Le Matin* having three of the latest model Hoe presses, each of them turning out 96,000 copies of a six-page paper per hour, in addition to a number of French rotaries, and *Le Petit Parisien* having four Hoe rotaries of the same model. Both papers have placed their stereotyping departments on an American basis, and with the automatic machines recently installed turn out 180 finished plates an hour, with two molds only. The distressed Frenchman has obviously never visited the installation, for he tells us that the American machines are a failure, his strange belief being based on the fact that since reorganizing its machine room *Le Matin* has neglected to double its number of pages, and *Le Petit Parisien* failed to bring out a special number on the date for which it was announced.

BUT still the Yankees are invading the land, the latest aggressors being the Mergenthaler Linotype Company. In a modest establishment in the Rue de Provence, where temporary premises have been obtained pending development, an American Barotype, or Linotype Junior, composing machine was fitted up and is now on exhibition to French printers. The new machine appears to have every chance of succeeding in this country, where small and moderate-sized printeries are much more numerous than in the States. Its low cost, too, compared with the big Linotype, is essentially in its favor in France. Even in the capital, only the more important journals have installed Linotype machines, the smaller dailies and weeklies, as well as the mass of provincial sheets, being composed by hand. It appears, however, that even more important developments are to be expected in the realm of the composing machine, news having just come to hand that the Mergenthaler Company intends placing their single and duplex two-magazine machine on the French and English market.

OUTSIDE events appear likely to favor the adoption of composing machines in the near future, for, replying to the demands of the unions for a reduction of hours to nine per day from May 7, the Master Printers of France declared that should they be obliged to accede to the demand, they would immediately adopt composing machines for a large amount of work at present done by hand. This is not an idle threat, for all French master printers have been thoroughly convinced of the value of machine composition and only hold on to the present old-fashioned methods on account of the cheapness of labor.

ANOTHER state printery which receives almost as much severe criticism as the Imprimerie Nationale is the one in the State penitentiary at Melun. In 1883 a modest commencement was made with twenty pressmen and a lithographic press. Two years later a more complete printery was organized by the manager of the *Journal Officiel*, and after a four months' apprenticeship, criminal compositors turned out a six-hundred-page volume for the police service. Since this date the works have been increased, until now they are completely equipped for work on a large scale; and indeed issue a large number of publications for the Minister of the Interior, the police and the navy. More than two hundred workers are employed, the material is valued at $50,000, two rotaries are being added, and in addition to lithographic, composing and machine rooms, there are binding, gilding, photoengraving and envelope-making departments. The unions are far from satisfied, and have on more than one occasion officially protested against the increase of the prison printing works. It has become a saying among them that in order to obtain work now a printer must first become a criminal.

OWING to the increase in the price of metals, typefounders have been obliged to increase their prices, all type and ornaments now being quoted 4 cents per kilogramme dearer than formerly, and leads and metal furniture have gone up 2 cents per kilogramme. Last month paper manufacturers increased prices all around, and there only remains the printer who is unchanging.

AN interesting example of coöperation was displayed in the giving out of the contracts for the printing required for the recent census. At the town of Amiens, the contract was given to the Syndicate of Master Printers, which body proportioned the work out among the different printers of the town, according to the number of workpeople each employed.

SOME months ago a Limoges printer was prosecuted and fined for employing women as Linotype operators, the case being brought forward at the instigation of opponents of composing machines and based on a law prohibiting women working in a room where metal is in fusion. An appeal was made, and the higher court has reversed the judgment, declaring that the printer had been unjustly condemned and the law had not been intended to apply to metal employed on composing machines.

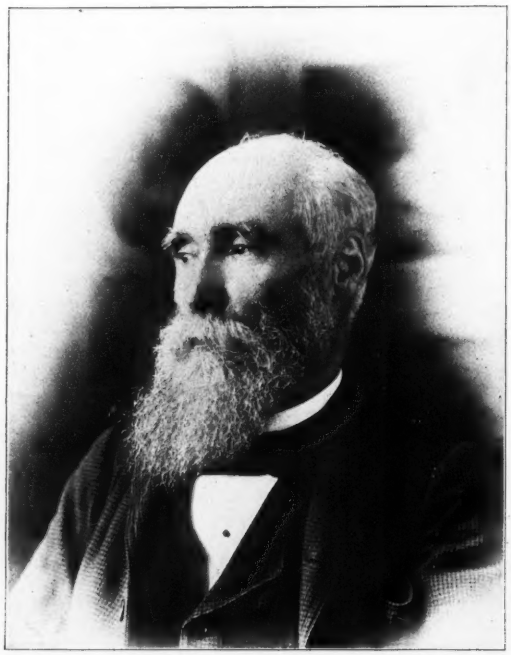
PACKAGES OF PRINTING.

If you are getting up advertising literature of whatever nature, booklets, circulars, etc., are designing business stationery or wish ideas in preparing printed matter of any description, send $1 to The Inland Printer Company, and an assortment of specimens of the kind you require will be forwarded without delay.

DISCIPLES OF FRANKLIN.

NO. VI.—JOHN MILTON EDSON.

JOHN MILTON EDSON, born in Warren county, Pennsylvania, October 12, 1832. When about eleven years old his parents moved to Johnstown, Pennsylvania, his father having been appointed collector at that point of the old Pennsylvania canal and the State Portage Railroad over the mountains. J. M. remained a few months with an older brother in Warren and then made the stage



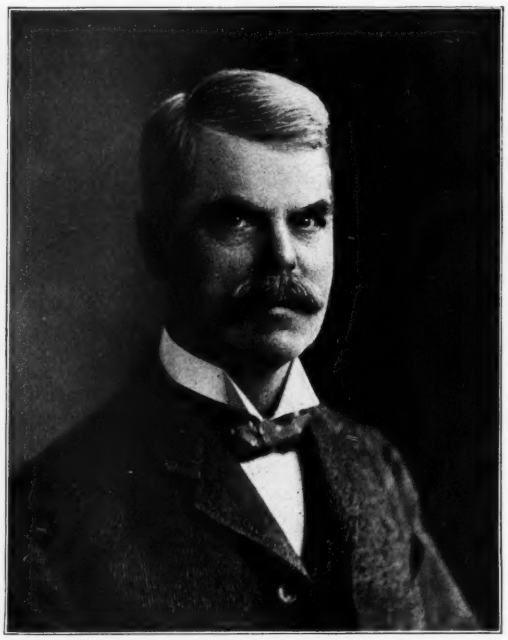
JOHN M. EDSON.

journey alone over the mountains to Pittsburg and thence by canal packet to Johnstown. Attended select school there and afterward the Eldersridge Academy. Name entered in the law office of Hon. Cyrus L. Pershing, but a prolonged siege of malaria caused him to abandon that study.

After several months of enforced idleness because of sickness, entered the printing offices of the *Allegheny Mountain Echo* as an experiment. He took to the work so readily, and it proved so congenial, that he adopted the calling as his life-work. In the fall of 1849 he returned to Warren over the canal and stage route and worked in the Warren *Ledger* office.

The next year he went to Dunkirk, New York, and worked on the *Journal* of that place. Went to the Fredonia *Censor* office in 1851, and remained there until the spring of 1853, when he went to Harrisburg, Pennsylvania, to take position of cargo inspector and clerk in the canal collector's office in that city. Went back to Johnstown in the fall of that year, after the close of canal navigation, and again worked in the *Echo* office. The following spring he came to Chicago and went from there to McHenry county, Illinois, where an older brother was then living. Worked in the *Democrat* office at Woodstock, and afterward edited and published for one year the *Du Page County Journal* at Naperville, Illinois. He then returned to Woodstock and took a partnership interest in the *Argus* office, afterward becoming sole publisher of the paper. In 1857 went to Bloomington, Illinois, and was associated for a short time with Col. Sam Pike in publishing the Bloomington *Flag*. Worked for a brief season in the *Pantagraph* office, and then went to Clinton, De Witt county, and published the *De Witt County Democrat*, under the auspices of the Democratic County Committee, during the Douglas-Lincoln senatorial campaign. Came to Chicago in the fall of 1858 and joined his father in the commission business. Went out of that business in 1860 and worked at case in *Daily Tribune*. Afterward worked on Chicago Directory and at intervals on *Railroad Gazette*. Then took case in the office of the *Chicago Morning Post;* afterward on the *Inter Ocean*, soon after that paper was started from the old *Republican*. Then went to the *Chicago Evening Journal* and worked in that office until the summer of 1865, when he went to Galva, Illinois, and took editorial and business charge of the *Galva Union*, owned by Hon. John I. Bennett. Edited and published that paper for about two years and six months, when he again came to Chicago, in October, 1867, and was engaged by Mr. A. N. Kellogg to take charge of the editorial work in the enterprise then recently started by Mr. Kellogg for the furnishing of semi-printed sheets to country publishers. He remained at the head of the editorial department of that auxiliary publishing house for over thirty-seven years, resigning the position in December, 1904.

Mr. Edson and Miss Elizabeth M. Swails were married at McHenry, Illinois, in 1857, soon after his location at



MICHAEL KEARNS.

Bloomington. Their married life was a very happy one up to the time of her death in 1891. They had six children, three of whom — two sons and a daughter — are now living, with families of their own, one of the sons, Willis S., now being connected with the editorial department of the A. N. Kellogg Newspaper Company, where he has been for over fifteen years.

MICHAEL KEARNS.

Michael Kearns, son of Andrew and Mary (Duffy) Kearns, was born near Strokestown, County Roscommon,

Ireland, October 8, 1838, and came to the United States in December, 1846, landing in New York, where he resided and attended school with his brother John until May 1, 1847, when the family set out for Chicago, arriving in this city on May 22, after a tedious journey by way of the Erie canal and the lakes. A trip from Chicago to London and back can now be made in twenty-one days and is not considered extraordinary.

In the early fifties John Kearns was an apprentice in the office of the *Western Tablet*, a weekly newspaper conducted by Daniel O'Hara, and his brother Michael distributed the sheets to some of the subscribers on Saturday afternoons. In 1855 he secured employment at the *Chicago Times* jobroom as a roller boy on a hand press, on which William McCarty did fine work. The proprietors were Cook, Cameron & Sheahan. Isaac Cook was postmaster at that time, Gen. Daniel Cameron managed the jobroom and James W. Sheahan and Andre Matteson constituted the entire editorial force. Owen Stuart was foreman of the pressroom, assisted by John McCaffrey; W. A. Hornish, foreman of the composing-room, was succeeded by David Lalande, who fell at Chickamauga; Robert Vincent Shurley was foreman of the jobroom, and Conrad Kahler made ready and kept the power job presses in order.

Of those mentioned of the *Times* force nearly all have long since passed away. Col. Owen Stuart is employed in the United States revenue service and lives at Park Ridge. John McCaffery has performed the duties of alderman, county commissioner and other positions acceptably, and at present is an inspector in the city health department. Long may they wave.

In 1857 Mr. Kearns was employed in the *Tribune* counting-room, and was taught the rudiments of a business education by Mr. Alfred Cowles, managing proprietor. Did some collecting from local advertisers and news-dealers, besides minor office work; but preferred the printers' case to a clerk's desk, and followed his inclinations in that direction until the beginning of the civil war in 1861, when he enlisted as a private in the Twenty-third Illinois Infantry, followed Col. James A. Mulligan, and served at Lexington, Missouri, when that garrison was captured by Gen. Sterling Price. After his honorable discharge from the army he pursued his calling, and visited nearly every city of note in the United States and Canada, while seeking employment or traveling for pleasure. Has served as trustee and as secretary-treasurer of the Old Time Printers' Association.

In politics he aims to be independent and to vote for those he believes to be the best men, regardless of party labels. It is his pride and his boast that he, a ferocious free trader, cast his ballot for Horace Greeley for the Presidency.



SUPERINTENDENT'S HEADQUARTERS, ALGONQUIN NATIONAL PARK.
GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

BEST YET.

I have THE INLAND PRINTER from Vol. I., No. 1, to date, and I want to say to you that I believe the current number is the best you ever published.— *William E. Meyers, Indianapolis, Indiana.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE, 1897. By Frank Evans, 100 pages. $3 postpaid.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FASCIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps., etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributer Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

CHANGING EJECTORS. — E. R. Switzer, a Galesburg (Ill.) operator-machinist, writes: "The result of a common mistake which operators make is a broken rail in the distributor-box bar. We have had two in this office. In changing ejector blades they back the machine up too far, letting the second elevator descend from its seat. After the change, when they pull out the controlling lever, the second elevator naturally comes up with a jerk, damaging the bar in the box. It is not necessary to back the machine so far. Let the second elevator remain in its place. Try it and see how nice it is. I am a graduate of the Inland Printer Technical School and proud of it."

LOOSE DRIVING BELT.— C. R. I., Ridgeway, Pennsylvania, writes: "When the machine stands a while it will not start. It has to be forced over. After the first slug it goes all right, but if I let it stand a while, it acts the same way; especially if I throw in the controlling lever. I took out the lever and cleaned it; in fact, I cleaned all the levers and tested them. The clutch holds fast. Sometimes the belt slips off and at other times it will pull round as though the pulley was moving. It seems to be a common fault. I have seen it in two or three shops and asked the machinists about it, but haven't found out the cause." *Answer.*— We can make nothing of your trouble, unless it is due to the driving belt being too loose to pull the machine. You can easily determine that point by noticing if the assembling and distributing mechanisms slow up at the same time the rest of the machine does. If that is the case, it must be the driving belt; otherwise it is in the clutch.

CLUTCH TROUBLES.— T. S., a San Francisco (Cal.) operator, wants to know: "(1) How to prevent a machine stopping with a jerk when completing a revolution when the clutch and inside rim of driving pulley are kept free from oil? The stop plates on this machine are, I think, the old-style hook and catch plate, which are number B B 16 and C 158 respectively. The hooks are slightly worn. Also state the adjustments of the clutch. (2) State how to put a new-style starting lever and automatic stop on machines that have old-style hooks on. (Number in catalogue is B B 201.) Probably at some future date I may change them. (3) How to prevent matrices from jumping out of assembling elevator onto the floor, when assembling a line (this happens quite often) on a double magazine Linotype machine. The points of the chute spring are bent downward, but still the matrices jump out of assembler." *Answer.* — (1) Keep the driving shaft well oiled, otherwise the pulley will bind on the shaft and tend to throw the machine beyond the stopping point when the clutch is thrown out of action. Adjust the clutch by means of the two nuts on the end of the shaft so as to allow 1-32 of an inch between the forked lever and the collar just inside the shaft bearing when the clutch is in action. (2) The new vertical lever and pawls (assembled), the new top bracket for same and bushing (B B 205) for lower end are required when changing from old to new style stop. Also the two new stopping pawls. (3) It is not necessary that the points of the chute spring incline downward; in fact, they should be slightly above the horizontal. There should be a curve or bend in the spring above the point which comes nearest the rails so as to tend to throw the foot of the matrices toward the star-wheel.

TROUBLE WITH THE GAS GOVERNOR.—T. J. B., Grand Junction, Colorado, writes: "Our gas attachment is the latest and my troubles are these: The attachment has a pot-mouth burner running the entire length of pot mouth. When I let this burn it runs the mercury up so fast that the metal in the pot gets cool; that is, it gathers on the pump plunger rod and starts to congeal at the back of pot. However, I can get very good slugs and a good face with it this way; but when necessary to put in pig of new metal it goes cold. I tried shutting off pot mouth burner entirely and in that event the mercury does not have the desired effect and the metal runs hot. I would like to have your idea about the new governor — the desired amount of mercury necessary and also an idea about the amount of weight necessary on the main plant governor. There is an adjusting pin in the pot governor controlling the mercury by screwing in or out, and I have tried it in all manner of ways, but can not get it to the point where I can get a good uniform slug. Will you kindly give me a few don'ts and do's on the subject, so that I may get in the clear with

my gas? Also when it is properly adjusted should it not heat the metal in one hour and a half or two hours, or is there some simple way of getting a good hot flame in the morning without monkeying with any adjustments? There seems to be no by-pass on this governor and so far the only way I could get heat up in the morning was by running the mercury down with the adjusting pin and then fooling an hour or so to get it back anywhere near right, and then the metal will not run even." *Answer.*— You may not have enough mercury in the governor to control the flow of gas. When there is enough you can see it through the glass in the side of the governor when the metal is hot. If moving the plunger up and down in the governor does not change the flame under the pot, you may know that you have not enough mercury. Of course, if you put too much in it will shut off the flow of gas entirely. There is no occasion for a by-pass, as when the governor is properly adjusted you get a full flow of gas until the metal heats enough to raise the mercury to the point where it acts on the gas flow. Put enough weight on the main governor to give a full flow of gas without violent blowing when you first light up the machine. However, do not weight the float so heavily as to anchor it. It should be free to move up and down under the pressure of your hand.



A. H. ANDERSON. HOMER W. WILSON. H. L. THIBODEAU. L. J. HODGE. GERALDINE WRIXON.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

PRINTERS AS LINOTYPE MACHINISTS.— The once-held theory that regularly trained machinists were required to run a plant of Linotype machines has so long since been exploded that it would seem puerile to discuss the subject at this time, but a resolution introduced by Mr. Knapp at the last session of the American Newspaper Publishers' Association, held at New York recently, again brings up the matter. The resolution follows:

WHEREAS, An embarrassing situation confronts the publishers of newspaper offices having Linotype machines, arising out of the following conditions:

The number of men competent to care for a plant of machines is limited to the men taken into the Union at the time the Linotype machinists' union was taken into the Typographical Union. Not all of the men taken in were machinists by trade, and but a very limited number were qualified by trade experience to properly care for a plant. The great majority of them were, and are, capable helpers only.

With the largely increased number of plants throughout the country, the capable men have been picked up, and are now employed as head machinists. The other, the helper's class, are also generally employed, and it is the exception that a good man can be had. In many cities there is not a really capable helper, let alone a capable machinist, idle.

Practical experience has demonstrated that printers can not qualify for this work, except as helpers, and not very good ones even to that extent. The situation is growing more acute every year, and a wider field of supply than now exists is imperatively demanded. It is therefore

Resolved, That the Industrial Commissioner of this Association is hereby requested and authorized to endeavor to effect an arrangement with the International Typographical Union whereby the latter can effect an interchange of cards with the International Machinists' Union for this particular line of work.

The assertion that there is any dearth of bench-trained machinists who have experience in running Linotype machines is controverted by the fact that there are a number of such men constantly seeking employment in every large city in the country. This condition is due to the fact that printers are gradually superseding such machinists in the small and medium-sized plants — the machinist-operator, if you please — the product of the evolution which the Linotype instituted. That there is no demand for old-time Linotype machinists is due to the fact that all large printing-offices have for years had Linotype machines; and these large plants, where the services of regularly trained machinists are found desirable, are the only ones where men of this class can find employment. The demand from this source has ceased, and in the smaller plants the versatile operator-machinist holds sway. That the latter is the more valuable employee requires no argument. He daily earns his salary as an operator and when the services of a Linotype physician are required he steps into the breach with his knowledge of the machine. True, there is but a limited supply of these gentlemen, but that is a condition the Inland Printer Technical School is rapidly rectifying. Over six hundred printers have taken the course of instruction given here and graduated as operator-machinists within the past four years. It is also true that these men for the most part could not go to the bench and make anything but the simplest part of a Linotype machine, but that in any case would be a superfluous knowledge, as branch supply houses, efficiently managed and adequately supplied with stocks of parts, are within reach of the most isolated sections, and these intelligent operator-machinists are capable of diagnosing the case and ordering the required parts. Not only is this procedure eminently desirable from a financial standpoint, but is the most satisfactory in results. We submit that the occasion which brought the machinist into the composing-room has passed and with it the reason for his being.

MISTAKES OF MONOTYPE KEYBOARD OPERATORS. — Frederic H. Stevens, St. Louis, Missouri, contributes the following:

"I want that job at half-past two,
Ten-point solid — now it's up to you."
At two fifteen he looked — turned pale,
"I've been setting this stuff with an eight-point scale!"— *Phil.*

The above lines brought to mind very forcibly the negligence of many Monotype operators in this respect, and I recall numerous instances where keyboard operators were, by their slip-shod methods, cutting down the profit for the

"bosses" and lessening their own chances for better conditions. If the operators would be methodical in their work, concentrating their minds on the matter at hand (and the habits are easily learned) there would be fewer "calls" and less comments about the Monotype operators not being worth the same scale as the Linotype men. Have a system in your work, make your changes in a one, two, three order, and in a short time you will stop that bad habit of forgetting to change your justifying scale, not setting your measure correctly, etc. Operators should insist that the foreman plainly mark on the job the size and number of the type, the length of the line and whether leaded or solid; or, better still, the foreman should make

MONOTYPE DEPARTMENT.

.....190..

Galley No. ..... Job. No. .....
Name of Job.....
Face..... Point.....
Mold.....Point. Set.....
Measure in Picas.....
Allowance for Squeeze.....Point
Single Justification.
Double Justification.
*Change in Die Case.....
Remarks: .....
.....
Operator .....
* Mark "Yes" or "No." If any changes, mark on layout chart and send it in with spool.

FIG. 1.

out a job ticket (after the style of Fig. 1). It will do away with a great deal of trouble, as the foreman's instructions then can not be misunderstood. The fact that it is impossible for the foreman to examine the work of the operators until it is put on the caster should make this imperative. In passing let me decry that habit of many foremen of not having a head operator. Many offices, possibly to avoid paying an extra dollar or two, give out the work as each operator is through with his take, which I believe is wrong. An operator that is a good keyboard man, one who has the style of the office down pat, should be given the copy of the job. In the first place there are many little short cuts that a good operator can take advantage of; if two or more men are working on the same job he can regulate the style so that the proofreader does not have to choose between two or more distinct styles; then again, by glancing at the operator's keyboard he can tell if the job is being set with a wrong layout, wrong justifying scale or if the measure is set properly. Just as the best offices are having men who can design work and sketch diagrams for the job compositors, so is the head operator needed to see that the casters have work that will keep all of them running and not have all the work piled on one machine, when by a little judicious forethought work could be arranged on the keyboard so that all of the casters could be kept pounding away. But I digress. Now, operators, when you have received your instructions on a job and they are fully understood, take your layout-book and find out if your keyboard corresponds; do not take it for granted that it does; you might be mistaken and it only takes a minute or so to be sure. The layout of the keyboard is one of the things that is very apt to be off; here is where the casterman should work in perfect harmony with the operators. It is up to the operator to see that his board is laid out according to the standard layout. If special characters are to be used, mark them plainly on the layout chart (Fig. 2, which should *not* be printed on the same sheet as Fig. 1, for the reason that it is often necessary for the casterman to change his die-case back to the standard layout, and then in going back to the job he has to spend some time in looking for the first spool of the job to get the layout chart, as it is customary only to mark the first spool. By having it separate the casterman can always have it before him, and after finishing the job can attach it to the last spool). Too much stress can not be laid upon this matter of marking your layout chart correctly — take your time! Be sure your board is right and then mark your chart accordingly. Then you will not be frightened by that "bugaboo" of all operators — "dirty proofs." Next change your justifying scale; be careful — do not get a 9¼ for a 9¾. Be sure that the pointer is set right, some justifying scales vary. The reason for this is that some operators are careless in putting on the justifying scale drum and force it down on the driving pins, causing the lower head of the scale to bend. By using a screwdriver or reglet and gently forcing the flange down over the pins, one after the other, this can be avoided. Number three is your measure. Never use a dirty measure chart (table for setting lines of any face to even pica ems), the figures are generally small, and unless clean and distinct

MONOTYPE DEPARTMENT

LAYOUT CHART.

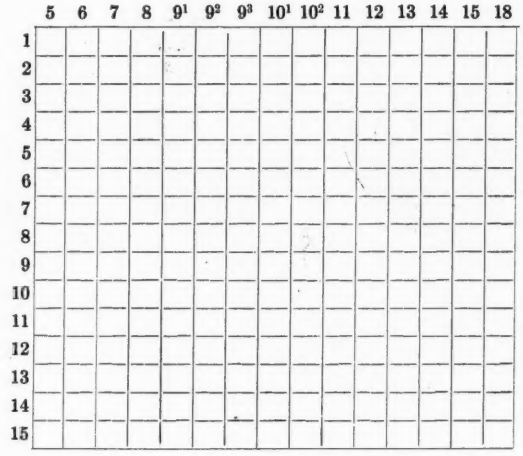


FIG. 2.

mistakes will happen. If you have only a few sets, blacken out all the sets you have no use for; it will prevent you from getting into the wrong column. Always test your measure; this only takes a few seconds and you will find a reward in not having to reset your job; and, worse still, losing your position. Operators on the style "A" boards should be careful and not allow their left-hand em-rack-stop to jump; a strong rubber band placed over the knob of the stop and stretched tightly back to the adjusting screw will hold this in a firm place and prevent many accidents of this kind. Now, after carefully noticing that your paper is feeding straight, you are ready to start on your job. When the operator has had these three principles thoroughly inculcated into his system, when they come, by intuition, in that one, two, three order, he will find that his habit of forgetting to change his justifying scale will be a forgotten pastime, and work on the keyboard will be easier and there will not be so many jobs to be reset. The "boss" will be gratified at the increased production, and that is the main thing to do, have him wearing "the smile that won't come off." It will mean more money for the proprietor and more, in time, for the operator.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

GREAT success is crowning the efforts of the St. Paul *Dispatch* to interest the boys of the city and vicinity. The first of a series of "Jack Kneiff" shows was recently given in the Metropolitan Opera House at which there were over three thousand boys and nearly four thousand more were turned away unable to gain admission. The show consisted principally of the nature of a manual training school, where the boys were shown how to make boats, sleds and the like, and is the development of a weekly feature in the *Dispatch* of a similar nature. This is a form of "general publicity" advertising in the interest of the circulation department, from which direct financial results can not be counted, but it is to be noted that papers that once start a plan of this character are so well satisfied with its profitableness that it is developed and continued indefinitely.

WILLIS B. POWELL has just issued the first number of the St. Petersburg (Fla.) *Independent*. It is one of the best examples of a weekly from a local news standpoint that I have seen.

AD.-SETTING CONTEST No. 19 closed with 191 contestants, who submitted 242 ads., making it one of the most successful yet conducted. Letters of congratulation and hearty endorsement of this plan of education in the proper construction of an ad. were unusually numerous. Packages of ads. were sent to each contestant as soon as possible after the close of the contest and it is expected that the complete result will be ready in time for our June issue.



SOME PRINTERS' REPRODUCTIONS.

THE Baltimore *News* has a good plan of convincing advertisers that it has nothing to conceal in regard to circulation. It issues an annual pass to its pressroom. On the reverse side is shown an illustration of its building and information as to the best hour to see its presses in operation. There is something about a "pass" that tempts any man to preserve it, and these little cards will undoubtedly be found in the pockets of many of Baltimore's business men, a constant reminder of the *News* and its circulation.

NEWSPAPER CRITICISMS. — The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Salem (W. Va.) *Herald*.—A neat and well-arranged paper.

Mascoutah (Ill.) *Anzeiger*.—Your paper was criticized last October.

Altoona (Pa.) *Morning Tribune*.—A progressive daily, well arranged and nicely printed.

Markdale (Ont.) *Standard*.—Your paper is greatly improved. A little more ink should be used.

Yorkville (S. C.) *Enquirer*.— Newspapers have changed greatly since the *Enquirer* was established in 1855, and some of the changes are certainly

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

improvements. Would it not be better to get in line, using modern headings and a modern make-up?

Cassopolis (Mich.) *Vigilant.*— Two prominent heads are needed on your first page. Otherwise a very creditable paper.

Boating, Cleveland, Ohio.— It would be hard to improve upon *Boating,* as it is in every way neat and attractive. The placing of the names of

Did It Ever
Strike You

Sickness
and Accidents

are of daily occurrence and happen to all sorts and conditions of men.

Protect your pocket by insuring in the *Canadian Casualty Company.*

Our policies, *made in Canada,* are simple, without conditions, and cheap because the "best accident and health insurance in the world."

Canadian Casualty
Insurance Company
Frank Norris
W. Williamson
Adams Block **Phone 422**

FIG. 1.

contributors of articles to one side is very unusual, but it could not be called inartistic.

Commercial, Winnipeg, Canada.—An exceptionally creditable trade paper — one of the finest Canadian publications I have seen.

Swift County Monitor, Benson, Minnesota.— Box-headings on correspondence would be improved by using larger type and less prominent border.

Merchants' Guide, Philadelphia.— This publication is not up to Ware Brothers Company's usual standard of presswork. There are some high slugs, and the color is decidedly light on some pages.

West Union (Va.) *Record.*— More care should be taken in the make-up of plate matter. Columns should be even at top and bottom with type matter and the articles just as carefully arranged according to size.

Independence (Kan.) *Reporter.*—Your "Oil and Gas" number is a particularly creditable special edition, especially when the conditions under which it was printed are considered. The paper is a good quality of machine-finished, while the majority of such editions are printed on supercalendered stock, but very seldom on enameled.

Muscatine (Iowa) *Journal* and Ottumwa (Iowa) *Courier.*—These papers are both sent by the same person and have the appearance of being both printed at the same office. Both are equally well printed, which is not any too well, and both have large display heads at the top of each column on the first page, which is a poor arrangement. The *Courier* has the better arrangement of dashes between the different parts of the headings, although in each case the dashes should be of the same length all through.

GOOD AD. COMPOSITION.—Good ad. composition requires much more than a knowledge of sizes of type and the meaning of a "point" and an "agate line." Yet with this knowledge as apparently their entire stock in trade, there are many so-called ad.-writers doing business to-day who cause ad.-compositors to use very strong language. These remarks are particularly apropos of a piece of copy submitted by an "ad.-writer" to the *Sault Express,* Sault Ste. Marie, Ontario. I regret that I can not reproduce the manuscript copy with all its intricate markings and instructions, no less than twenty-seven figures being used to designate sizes of type and agate lines of blank space. However, No. 1 is the ad. itself, set according to instructions. There is a sameness about it that is decidedly monotonous; just imagine how distinctive each ad. would be if an entire page was set in this manner. No. 2 shows how a little common sense makes a good ad. out of the same copy by making a few slight alterations. This is only one of similar difficulties which confront the compositor of to-day — he is compelled to follow copy to his own chagrin and embarrassment. An ad.-writer who can not accurately see in his own mind just how an ad. will appear when set in the type he has selected should refrain absolutely from giving instructions, unless it be to designate what particular line or lines should be brought out

Did It Ever Strike You?

Sickness and Accidents

are of daily occurrence and happen to all sorts and conditions of men.

Protect your Pocket by insuring in the *Canadian Casualty Company.*

Our policies, *made in Canada,* are simple, without conditions, and cheap because the "best accident and health insurance in the world."

Canadian Casualty
Insurance Company
Frank Norris **W. Williamson**
ADAMS BLOCK **PHONE 422**

FIG. 2.

prominently. A compositor with a year's experience and the average amount of common sense will set a better ad. than the inexperienced ad.-writer, and every ad.-writer lacks vitally necessary experience if he has never handled the type in the ad. alley. I am in receipt of several excellent specimens of ad. display this month, the best coming from Vance R. Noe, of the Estherville (Iowa) *Enterprise.* Fairly good ads. were submitted by Edward W. Jones, of Philadelphia. M. J. Gowan, of the *Swift County Monitor,* Benson, Minnesota, requests an opinion on two ads., neither

of which is very good, although the one set in the shorter space is the better. A large lot of numbered ads. submitted by "P. C.," Jacksonville, Florida, show none that are particularly effective.

THE Vicksburg (Miss.) *American* introduced a novelty into its columns on "Pennsylvania Day" by substituting for all short dashes between the headlines the abbreviation, "—Penn.—," and for the brass dashes separating the articles, "—Pennsylvania—" was used. The effect was rather puzzling at first, or until the intention was fully realized.

J. L. GREENLEE, publisher of the *Clark County Courier*, of Kahoka, Missouri, asks for a rate card for his weekly, which has a circulation of eighteen hundred. Rate cards meeting various requirements have been published in THE INLAND PRINTER from time to time, and one of these, which appeared several months ago, is reprinted below:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.50	$0.80	$ 1.10	$ 1.40	$ 3.60	$ 6.30	$11.00
2 inches	.80	1.40	1.95	2.45	6.30	11.00	18.75
3 inches	1.10	1.95	2.70	3.35	8.60	14.75	26.00
4 inches	1.40	2.45	3.35	4.20	11.00	18.75	32.00
5 inches	1.70	2.95	4.00	5.05	12.75	22.50	38.00
6 inches	1.95	3.35	4.65	5.90	14.75	26.00	43.00
8 inches	2.45	4.20	5.90	7.35	18.75	32.00	53.00
10 inches	2.95	5.05	7.00	8.80	22.50	38.00	61.00
20 inches	5.05	8.80	12.00	15.00	38.00	61.00	96.00



HATRED of success rather than love of one's fellows is the inspiration of many so-called reformers.

PRESSROOM

BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

PROPER WAY TO SET GRIPPERS.—J. A. G., St. Augustine, Florida, writes: "To settle a dispute, will you please answer the following questions: Which is the proper way to set the grippers on a cylinder press? Should they be set to the pressboard or set after the required amount of tympan has been put on? What is the difference in the two ways?" *Answer.*—The grippers should be set after the full and complete amount of packing has been applied. If the grippers are set before the cylinder is fully dressed, the additional tympan will force the cam away from the stop. This will cause the grippers to dig into the sheet and throw it out of register.

TROUBLED WITH SMUT SHEETS STICKING.—E. K. M., Chillocco, Oklahoma, writes: "I have considerable trouble with the slip-sheets sticking when printing from solid tint-blocks, such as the enclosed sample. To reduce the inks I use 00 varnish and japan drier, equal parts. I have also used gloss varnish and japan drier. Then again, I have tried linseed oil and still the slip-sheets will stick. I have tried changing the stock in slip-sheets and find the hard manila does not do as well as the soft print. What is the best reducing medium when running heavy tint-blocks or forms of that nature?" *Answer.*—You have used too much drier, causing the ink to pile on the surface of the

stock. It is seldom necessary to add much drier to the ink when printing the first color of a color job. Neither is it advisable to use gloss varnish as a reducer for tints, as it is a drier in itself. Most light tints, such as light green, buff, etc., can be run without smutting, provided, of course, that the inks are properly prepared. Tints for enameled or supercalendered papers work more freely and cover better when the ink is thin; indeed, tints of the most exquisite coloring are oftentimes prepared by using varnish as a base. When solid inks are used as a base for tints and reducing is resorted to, it is wise to add a small quantity of drier. Reducing compound or 0000 varnish is most generally used for enameled papers.

ORDER OF COLORS IN FOUR-COLOR WORK.— J. O. P., Watervliet, New York, writes: "I am sending you under separate cover a sample of four-color work. Will you kindly explain how this job must be run to get the colors correctly?" *Answer.*— When running colorwork it is always best to run the light colors first. In the specimen referred to, the colors should be run in the following order: yellow, light blue, red and, lastly, black. The first color should be dry before the second color is run. The yellow and light blue should be run fairly thin to obtain the best results; the red and black should be run as near the straight color as possible.

A SHIFTING TYMPAN. — A. J. H., St. Louis, Missouri, writes: "Will you kindly state through the columns of THE INLAND PRINTER what is meant by 'shifting tympan?' Also, can it be attached to any make of presses?" *Answer.* — Rolls of manila paper are journaled on the inside of the impression cylinder and carried through the openings in the cylinder and across the impression surface, the other end winding to a roll in another space. These rolls are so adjusted that a roll of paper winds up on one roll and unwinds from another, traveling across the impression surface, presenting a new tympan as often as may be necessary and doing this automatically. By the use of such a tympan, the finest kind of work can be done and the tympan can be set to shift as often as may be found necessary in general practice. The tympan remains stationary as many revolutions of the machine as it is possible to run without showing "offset" on the work. It is then that the shifting mechanism operates, unwinding from the manila roll sufficient clean paper to cover the impression surface, and at the same time winding up the soiled portion on the receiving roller, completing the change in the brief interval between two impressions without stoppage of the machine. After a day's run, the rolls of tympan paper are taken out of the cylinder and replaced by clean ones, after which the machine is ready for another day's run. The change can be made in five minutes. The rolls of soiled paper are not discarded as waste paper, but are allowed a few days to dry, after which they can be used over and over again many times. This can not be attached to any machine, as special fittings are necessary and these are not adapted to other makes of presses.

A FEW QUESTIONS.— J. F., Boston, Massachusetts, asks the following question: "What is the reason that some pressmen oil their packing on three-color work? The packing is constructed of the so-called hard packing, i. e., medium top manila sheets well oiled and which are drawn taut over each overlay. Three overlays usually complete the make-ready with a few extra sheets of S. & S. C. book paper. These are also oiled. Another pressman will construct his packing as follows: One extra heavy card manila drawn taut over the pressboard. This is oiled. Seven or eight sheets of S. & S. C. book paper, and a heavy top sheet of manila, which is also oiled. The above methods are supposed to be hard packing, but I would call it a medium packing, consequent from oiling, which only tends to make it soft and unfit for cutwork. (2) I have found from experience, when renewing a manila top sheet on some presses, that the register will vary on five hundred to one thousand impressions, gradually resuming its normal register. I attribute the variation to the setting of the grippers and impression into the new top sheet. (3) A pressman when starting on a run adjusts his fountain feed, say two teeth. He will have to increase his flow of ink gradually as the impression sets. Of course much depends on the nature of the stock. He may have reached the full limit of notches for the feed supply, and may then have to open the keys of the fountain, which will then probably feed the full amount of color throughout the remainder of the run. Now, is there a safe and sure method to adopt in regard to regulating the right amount of feed supply when running a yellow, or other luminous colors; that is, to hold the color up to the O. K. sheet, which often looks the same when moist, but is several degrees lighter after drying out." *Answer.* — (1) When preparing a packing for the finer grades of printing and especially on close register work, it is best to oil the entire tympan so that it will not swell from moisture. Oil does not soften the packing; on the contrary, the paper becomes harder and the tympan may be drawn more firmly when oiled. The method of constructing the packing on cylinder presses depends largely on the depth the cylinder is cut. This varies considerably, even on the same make of machines. The writer, having access to several machines from the same factory, recently measured the depth of each. The smallest amount of packing required on any machine measured .035 inch, while the largest amount necessary measured .055 inch, a difference of .020 inch. Few pressmen would attempt to construct a packing solely of manila on a press which is turned down to the depth of .055 inch, while on the presses turned down to .035 inch, manila would be the most desirable packing. (2) The register is changed slightly by adding to or renewing the packing. Loosening the drop guides or raising the feed-board, after the job is once started, will also throw out the register in colorwork. (3) When starting a job, regulate the fountain to take at least a five-tooth supply, and when sure the flow is even, a single tooth may be taken off or added, as desired. The greater the latitude for variation the easier it will be to control the color. In no case, however, can the fountain be depended upon to maintain an even color throughout a run, as the ink will not flow so freely after running a short time. It is then of course up to the operator to follow and regulate the fountain accordingly.

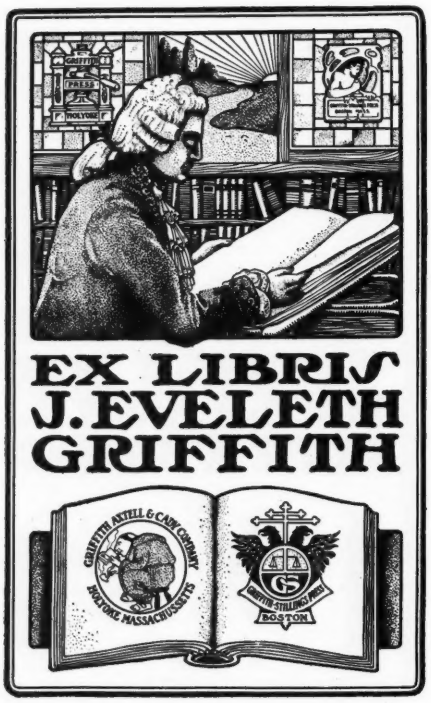
HINTS FOR SECURING REGISTER.— Pursuant to the many queries received by this department, regarding register on cylinder presses, the following suggestions should be of interest to most pressmen: Upon receiving a form, the first duty of the pressman is to bring the cuts it may contain to type height by underlaying those that are low and dressing off those that are high, so that the surface of the form may be level, and as evenly "high to paper" as possible. Not until after this is done should make-ready begin on cylinder. An even, smooth form makes it possible for the pressman to obtain an even, smooth cylinder, and both are necessary if good register is required. He should never forget that he is working upon a machine whose every motion is calculated to a nicety so fine that a thickness of tissue paper makes a marked difference in adjustment; and this same difference may change the

relative motions of the bed and cylinder, or rather, the form and tympan surfaces (which must travel together with absolute precision), and thus make a variation in register. With the bearers type-high, the cylinder should be set upon them firmly enough to hold the cylinder there when the form is properly made ready. In this case, the tympan will not be higher than the bearers on cylinder; that is, if a straight-edge be placed firmly upon the tympan it should be even with the bearers on cylinder; or, as some prefer, one sheet of paper higher than the bearers. This is the proper (and only) pitch or line at which the tympan surface of the cylinder will travel uniformly with the surface of a type-high form on the bed. If the attempt be made to make the form ready without paying attention to the height of cuts, it may be found that certain spots in the tympan will be higher than this line, and other spots lower. The low cuts may slur. The high cuts will give a larger impression than they actually measure, because at these places it is impossible for the printing surfaces to run together with exactness and one creeps upon the other. This has a tendency to swing the sheets, as at the surface of a high spot the tympan and form are not running in unison and the sheet must give. Tapes and brushes may be put on; the bands set so tightly as to mark the sheet; the grippers set perfectly; guides changed, and all else done to overcome the fault, but the sheet will continue to swing, because one portion of it must travel faster than the rest. Cutting out the tympan where the impression is too great, or overlaying with heavy paper where it is too light, will not only make register impossible, but it will make it difficult to keep the tympan on the cylinder, as it must twist under the strain of the impression. At the uneven portions there is a drag or a push, instead of the firm, steady and direct touch that would ensue were the surface of tympan and form traveling together as they should. If there be a border or rule around job or cuts, or a page with an open center, this unevenness in make-ready not only renders register impossible, but produces a disfiguring wrinkle on the edge of the sheet farthest from grippers. The only remedy is proper make-ready. This defect is very noticeable on map and similar work. To prevent the wrinkle or buckle (for if it exists there can be no register) see that the plates are absolutely type-high, and so nearly uniform that a smooth, even and perfect impression can be taken. Look after your air, especially on front center. Many pressmen change the speed of their machines without changing the plungers. These should always be just right for a free and easy reverse; and each form of a job in several printings should be run at a like speed. See that hinges to feed-board are always well screwed on, and that there is no play of any sort in the board. A feeder may stand for a few minutes away from the board and then for a while lean against it or on it. If movable in any degree, the side guides particularly will be affected, and tongues may not act properly under lower guides. Variable power is a frequent cause of poor regis-



BRIDAL VEIL FALLS, KAGAWORG, MANITOULIN ISLAND, NORTH CHANNEL OF GEORGIAN BAY.
GRAND TRUNK RAILWAY SYSTEM AND NORTHERN NAVIGATION COMPANY.
Photo by J. W. Swan, Montreal.

ter. This should be uniformly steady. Use double belting of best quality and keep belt tight. Tighten it instead of applying grease. Imperfect chases cause loss of register as completely as badly trimmed cuts. See that patent quoins on registerwork do not lock agains the steel of the chase, or against metal furniture. Interpose a bit of cardboard or reglet. For close work, a straight-away coin is the best; that is, a quoin with a screw in the center that pushes directly outward. Quoins on the wedge principle, like the Hempel, have a forward and backward thrust, and it requires great care to lock these twice alike without more or less twist. If it is necessary to unlock a form so locked, keep the run following separate, that guides may be changed on the next color, or on the turn if necessary. If a gripper has been mashed or straightened in any way, bring it back to its original shape, or throw it out of action by lifting it a little before running close work. A gripper not in perfect shape may push the sheet back from the guides. Remember that a flat, even form, and a tympan that permits the sheet to lie closely and evenly not only affords the best presswork, but is conducive to good register. In giving the foregoing, it has been assumed that the pressman has properly dressed his cylinder; that the pressboard lies firmly and flatly upon the metal; that his sheets are of the right number, and of even, smooth stock; that the draw-sheet and tympan are uniformly tight, without buckle or wrinkle, and lying as flat upon the cylinder as the metal itself. Only such conditions make for good register. If these are not obtained in the beginning, whatever is done later can not overcome the fundamental defects.



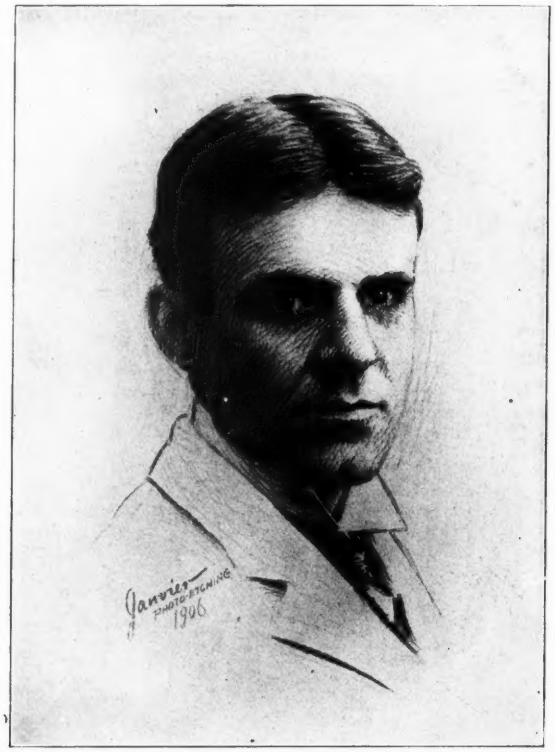
NEW BOOKPLATE OF J. EVELETH GRIFFITH.

I AM a lad of twenty-one, who has been a reader of your magazine for nearly five years. I trust to ever continue reading your magazine and know that in the future, as in the past, I will be greatly benefited by reading THE INLAND PRINTER.— *Chester A. Lyle, Freeville, New York.*

McKEE BARCLAY, CARTOONIST.

BY STRICKLAND W. GILLILAN.

EVERY citizen of Baltimore who in the afternoon rides on a street-car or stands on a corner waiting for one, who has an idle moment in his shop, or in some one else's shop, waiting to be waited on — every mother's son and daughter and every aunt's nephew and niece of them — is possessed of a copy of the *Baltimore News*, or is rubbering over the shoulder of some one who has a



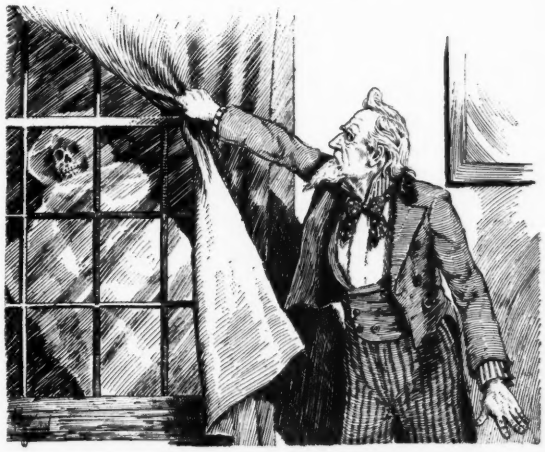
MC KEE BARCLAY, CARTOONIST.

copy of that sheet. And the first thing any of those proud possessors or humble rubberers does is to see "what's Barclay got to-day?"

The last page of the *Baltimore News* contains every day a cartoon, with the signature of that gentleman, and in nine cases out of nine the cartoon contains an idea portrayed with the odd combination of subtlety and clearness — subtlety to please the keenest and clearness to strike the most obtuse between the eyes. The idea is usually unique in its conception, yet so palpable when once it is exploited in Barclay's bold, yet artistic lines, that the beholder involuntarily exclaims to himself: "Well, I'll be dogged! Why couldn't I have thought of that?" And the paragraph, poem or picture that so impresses humanity is the ideal in its specific line. It has hit the universal, and that means success.

The peculiar geographical position of Baltimore makes her newspaper men labor under such restriction as no other city of Baltimore's size anywhere has known. The men who work in this field must do so with a constant knowledge that their work is for the local field primarily and that only extraordinary brilliancy or a particularly universal hit can ever hope to reach the garish day of

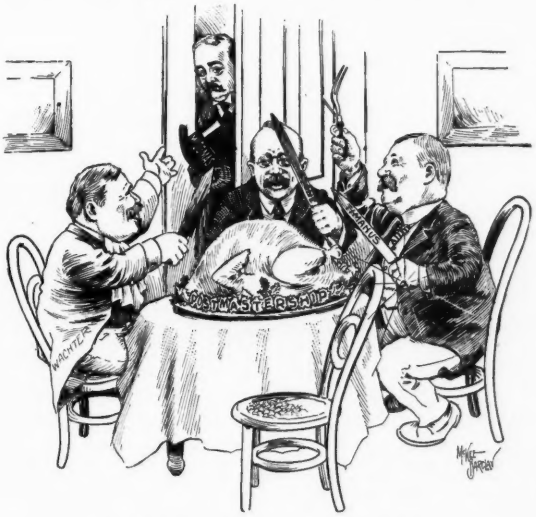
wider publicity. Under this handicap, Mr. Barclay works with zeal, filling his niche to overflowing and giving to the people of Baltimore a service second to none in the entire country. His cartoons do, in the most satisfactory



THE PASSING OF THE PLAGUE.
Cartoon by McKee Barclay.

manner, everything a cartoon was ever intended to do. His pictures are editorials with the weight of the leader and the pungency of the paragraph. They speak for themselves, and so great is their merit that they are copied far and wide throughout the country.

Like all good cartoonists, Barclay has a personality that has even the best of his published work beaten many many city blocks. And to know the best and most delight-

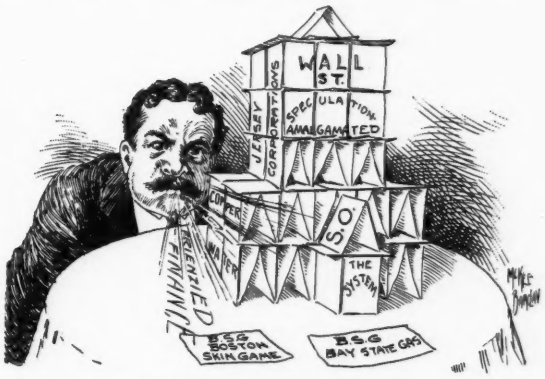


CARTOON OF A LOCAL POLITICAL SITUATION.
By McKee Barclay.

ful of him one has to know him, with his quaintness and his keenness. Every sentence is a cartoon, visible as well as audible. He is a humorist of the finest, truest type, and can write as cleverly as he draws.

Here is a Bordenized ante-mortem obituary of him: He was bred in old Kentucky. First endowed with his services the Princeton (Ky.) *Weekly Banner*, in whose office he up-ended the elusive types, occasionally making a woodcut on white pine. None of these first cuts is in the Congressional Library collection, so it's no use to look there for them. Being entirely impartial, he amputated himself gently but firmly from the *Banner* and tackled his first daily job on the *Paducah Standard*, as solicitor, making free-hand drawings of the names of people who wanted to subscribe or advertise. Occasionally when some one hadn't treated him right he would have revenge by making alleged likenesses of the offender — he having then fallen upon the Hoke chalk-plate method. After the publication of one of these the offender either suicided or reformed.

Went to the Louisville *Times* and *Courier-Journal* in '87 and in '88 to the Montgomery *Dispatch*, where he made



LAWSON AND THE WALL STREET HOUSE OF CARDS.
Cartoon by McKee Barclay.

chalk-plate pictures again — couldn't stop him — and stereotyped them himself in a casting-box of a special pattern, made for himself by himself. Sawing them out with a cross-cut saw without the aid of a vise (Mr. Barclay is even yet free from vices), he guessed the width and sometimes came within an em or so of a column or two-column size when he was lucky or "had his eye with him."

The paper got into financial difficulties and Barclay, though the paper could stand for the cuts he had made,



A WASHINGTON BIRTHDAY CARTOON OF SENATOR GORMAN AND HIS SON.
By McKee Barclay.

couldn't stand for the ones they made in his salary. The paper failed to square up any better than the engraver's eye-measured cuts. Then the artist borrowed enough money to take him for a visit to his nearest relatives, at

Bowling Green, Kentucky, with whom he stood a good prospect of making an extended visit. To his surprise an enterprising man with a daily paper — Col. John B. Gaines, of the *Park City Times* — gave him a place the very next day after he had landed, and before he had had a chance to spend even half of the $1.75 with which he had lit. Later he ran an illustrated weekly with Euclid C. Cooksey, at Bowling Green. The weekly caricatured and roasted with all the zeal of the tyro proprietor everywhere, until it became distinctly visible that the sheet could support but one person. Then Barclay sold out his interest to Cooksey, having a balance of $19.75 after paying all debts — "the record for all time for all men who ever ran a weekly," says Barclay seriously.

Next he went to North Carolina, where he was draftsman in an architect's office, running an engraving plant at his nooning hour, making all chalk-plate work and farming out the rest of it to a Philadelphia firm. In April, 1891, he went to Baltimore and worked one year for the *World* as an artist, reporter and telegraph editor. Tiring of this life of leisure, he went to the *Herald* of the same city, as reporter, until a self-illustrated Sunday story attracted the attention of the then managing editor, A. B. Cunningham, when he was put on Sunday specials. Then, like Mr. Finney's turnip, he grew and he grew. The *Baltimore News* made him an offer to do general illustrating, but that paper was in the midst of its Gorman-Rasin fight, so nothing was more natural than that Barclay's cleverness should enlist itself in the form of effective, straight-from-the-shoulder cartoons. And didn't he enjoy it — the work for which he was made! He calls it drifting, as we all do when the inevitable current of our life sweeps us into something. Since that time most of his work has been for the *News*. Once he went to New York, with his *News* job held open for him. He soon decided that distance lent enchantment to the Gotham field, and put himself a whole lot more than "forty-five minutes from Broadway." In 1900 he went to St. Louis and stayed a busy year as editor of the comic supplement and manager of art and engraving departments for the *Star*. He persuaded this paper to syndicate its supplement on a large scale and made it possible profitably to do so, by means of a labor-saving color device of Barclay's own. In 1901 he came back to the *Baltimore News*, in response to an offer, and, as he says, "I am on the third floor with a good north light, still."

He does a great deal of book illustrating, etc., outside of his regular cartoon work, for he is an indefatigable plugger, never hurrying, but turning out an incredible amount of excellent work. Cartoonists can not be compared, but there are no better than McKee Barclay.

Like most of the other really successful fellows, he has a wife and family that any sane man would be proud of, and Barclay is sane to the thirty-third degree. His brother Tom (art signature, "Tom Bee") does excellent cartoon work and comics in a decidedly individual line, also doing legitimate illustrating and caricatures of high standard.

McKee is struggling beneath the advanced age of thirty-six years, and his best work is yet in his rosy-hued future.

THE VERY BEST MAGAZINE.

I think THE INLAND PRINTER is the *very best* magazine I receive, advocating as it does the highest principles of the printers' art. To me, THE INLAND PRINTER is absolutely indispensable.—*Albion B. Campbell, Kansas City, Missouri.*

BUSINESS OFFICE

BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.— By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.— By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.— By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.— By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM, by Charles S. Brown. A blank-book 11½ by 15 inches, with printed headings, superfine paper, special ruling. It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month and every month of the year. No. 1, loose-leaf, for large job or newspaper offices, $25; No. 2, for newspaper offices only, $15; No. 3, for job offices only, $15; No. 4, for small job and newspaper offices, $10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.— By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Pricecutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COST IN PRINTING.— By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office, $5. Style 2.—Annual Tables for Printers and Binders. Every practical

printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.— By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

UNIFORMITY IN PRICES.

Apropos of the discussion of the uniformity of prices we are all seeking the two following letters will prove of interest. Both are from cities of approximately the same size and importance, 250,000 people, the scale of wages being the same, $24 for forty-eight hours.

As to the selling price for composition, I am not in position to say which is right, 72 cents as charged in one city or 40 cents as in the other. Both may be but proper in proportion to the cost. I can not give at present the schedule of items composing the general expenses in the first-named plant, but assume that they are no greater than in the latter case. At any rate it is not unfair to think that the cost can not be double, or 58⅓ cents per thousand ems for six or eight point; this would certainly be excessive and there must be something wrong if such a condition does exist. However, even at that, selling the product at 72 cents would net at least twenty-five per cent profit. It seems to me, statements to the contrary nevertheless, that the price of 72 cents is certainly high enough for Linotype composition to allow any printer to net a good profit. If it does not, there must be large leaks somewhere. That means an income of about $21.50 per day, where $1 per hour is usually conceded to be a good price for time work. Better do all at the piece rate.

I do not wish to encourage low prices by any means, but am trying to point out in all sincerity the fact that if our Western friend is selling composition at 72 cents and not clearing a good profit there is something somewhere in his business that needs careful attention. His composition department is evidently supporting some other branch.

This by way of suggestion.

A printer in the Northwest writes: "Hundreds of printers all over the country, who have the good of the trade at heart, are working hard in an effort to educate the craft *upward* in the matter of prices, and it is with great regret that I see in a journal of such widespread circulation and influence what seems to me to be a directly opposite tendency.

"The estimates which I see in THE INLAND PRINTER are based upon a standard which I regard as far, far too low, and which is so regarded by all the printers I know, even those who are the most inclined to figure low.

"To be explicit and definite, I will take the charge made for Linotype composition on page 736, February number, fifty thousand ems of eight-point being figured to cost $4.20 for labor, to which one hundred per cent is added for general expenses, making $8.40, and twenty-five per cent to this for profit, making $10.50 as the amount charged the customer, or 21 cents per thousand.

"In this city the standard price charged to customers (not to the trade, but to customers) for eight-point Linotype is 72 cents, or about two hundred and fifty per cent more than your price of 21 cents, and I have yet to see any printer in my city riding in an automobile — of his own. This price is sometimes slightly shaded on large orders, but hardly on fifty thousand.

"Both of these prices can not be right. Which is wrong?

"Your estimate is perhaps made for a small city, which might account for a difference of ten or even twenty per cent, but not for two hundred and fifty.

"My estimate for the work in question would be as follows:

Stock — cost $2.16	$ 3.00
50,000 eight-point Linotype, at 70 cents	35.00
29,000 six-point Linotype, at 60 cents	17.00
3 hours make-up and lock-up	3.00
3 hours make-ready and running, at $1.33	4.00
Binding	2.00
	$64.00

"This is about the basis of figuring used by most of the printers that I know. One who would go twenty per cent lower, or about $50, would be considered a low figurer. This is quite different from your estimate of $28.43.

"I should like to see THE INLAND PRINTER enlisted in the effort for better prices for printing. I know that you can not suit everybody, but I believe that these estimates are even below the average and certainly the average is much lower than it ought to be.

"Please do not think that this letter emanates from a member of the Knockers' Club. I distinctly disclaim any connection with that fraternity. My only object is to get at the truth, a desire which you will share with me most fully."

Another letter from our Eastern friend, an estimate from whom appeared in the April issue:

"To thoroughly acquaint you with my exact position, so that you will fully understand my figures: The two-machine plant I inventory at $8,600. I have it installed in a regular printing-office and furnish composition under contract by the year, the office doing all proofreading. I am an operator-machinist myself and work such hours as necessary; then I employ another operator, and I figure both our salaries at $55 per week, or $9.17 per day for productive expenses.

"On your suggestion I have revised my non-productive expense as follows:

Interest on investment, six per cent	$ 516.00
Depreciation on plant, ten per cent	860.00
Rent	300.00
Power and light	150.00
Machine helper	125.00
Telephone	60.00
Insurance	90.00
Gas	98.00
Hauling, etc.	50.00
Miscellaneous	150.00
Repairs	50.00
Taxes	51.00
	$2,500.00

"Collecting, bookkeeping, etc., I attend to myself, though I believe the plant could use a boy to advantage, increasing non-productive to $2,700. But let it go at $2,500, which is very close as expenses are at present. This is about $8.33 per day unproductive cost.

"The total productive and non-productive, per day, therefore I place at $17.50 per day of eight hours, three hundred days to the year.

"Now, on the matter of output, I believe I gave you the wrong impression. With my assistant and self working up to reasonable capacity of a two-machine plant the product should be, per day, 60,000 ems six or eight point, 54,000 ten-point or 48,000 eleven-point. Of course, this is not always done, but it could be done if the work were always at hand.

"On the basis of $17.50 per day total productive and non-productive cost, six and eight point would cost me

29 1-6 cents per thousand; ten-point, 32½ cents, and eleven-point, 36½ cents.

"Now, I believe my salary is no more than I would have to pay any other operator, and that therefore I would still have to add to this cost of production a certain percentage of profit. I wish you would look over these figures again and give me another opinion as to their relative correctness.

"Considering the fact that I possibly do three-quarters of my own work, I doubtless could produce the matter for less. But the real point is just what it would cost the average printer-proprietor to produce his composition were he confronted by the hire of two operators and the same general non-productive expense that I have.

"Under my office contract I receive 33 cents for six and eight point, 37 cents for ten-point and 40 cents for eleven-point, the office doing the reading. For outside composition I receive usually 45 cents to 50 cents and do all reading and revising.

"Considering the work I do myself, I believe I am getting no more than a fair profit. If the figures do not agree with your method of computation, I would be glad to have you say so.

"It is really a difficult subject to get at exactly, for, you must know, in the printing business there may be little doing for weeks and then the rush, when most everything you do is at overtime prices."

My answer was as follows:

Your new estimate seems to be nearer correct, and if your item of "Miscellaneous" covers all the small but essential amounts outside of those given, you may feel safe in basing your unproductive cost accordingly. The only large item I find missing is your own salary for your unproductive time. If you allow about $27.50 per week and part of the time you devote to office work, you could better hire a cheaper person to do that work if you have to pay an operator $27.50 while you are doing this office work.

The method you are pursuing seems to be proper, and according to the detailed arrangement stated in your letter (which is certainly well arranged and fairly complete) you should be able to figure out your net cost correctly.

In your first letter you evidently calculated on the output of one machine only. It puts another color on your situation to double up this item as in yours just received.

At this distance and from the limited information I have of your position I can not think you are making even a fair profit at the prices which you are getting for your product, especially the small sizes. Your six and eight point are costing you close to 30 cents and you should receive at least 40 cents for the work.

There is always more or less expansion rather than shrinkage in general expenses no matter how carefully and minutely prepared. Allowance should be made for this expansion of from ten to twenty-five per cent.

Now I realize about how you are situated and no doubt you are influenced or controlled to a degree by competition and must act accordingly, but you must remember that a business such as yours can run along for a year on cost only and yet apparently make money. But is it making money? Can you replace your plant complete in the required time at your present prices? This is the point; the plant must absolutely pay for itself in at least ten years over and above your salary and distinct from a *profit*.

Do not let this discourage you. You are making a profit, but a small one. If you can do so in justice to yourself, you should increase your prices at least twenty-five per cent.

PRICE-LIST.

"Enclosed find sample of price-list, upon which I wish you would make estimate. These price-lists are run as follows: 5,000 the first lot, and three other lots of 500, 1,200 and 800, in which the prices are changed throughout in each lot. Run on 5½-cent stock, 24 pounds, 19 by 24, four pages at a time; folded, stitched and trimmed; wages of compositor, 20 cents an hour; feeders, 15 cents an hour. Price of stock does not include freight."

Answer. — Twelve pages, no cover; trim 4 by 7½, upright; saddle-stitch, on hand stapler; black ink throughout; composition, rule-and-figure work throughout and figured on basis of time-and-a-half matter:

	(5,000)	(500)	(800)	(1,200)
5 1-10 reams stock, at 5¾ cents	$ 7.04	.....	.....	.....
275 sheets stock, at 5¾ cents	.....	$0.76	.....	.....
425 sheets stock, at 5¾ cents	.....	.....	$1.17	.....
650 sheets stock, at 5¾ cents	.....	.....	.....	$1.79
Two per cent loss on paper stock	.14	.02	.02	.04
Ink, 1¼ pounds, at 15 cents	.19	.....	.....	.....
Ink, ⅛ pound, at 15 cents	.....	.02	.....	.....
Ink, ¼ pound, at 15 cents	.....	.....	.04	.....
Ink, ⅜ pound, at 15 cents	.....	.....	.....	.06
Twenty-five per cent profit on stock and ink	1.84	.20	.31	.47
Composition: Type form 20 by 40 ems pica.				
19,800 ems eight-point, 42½ hrs., at 20 cts.	8.50	.....	.....	.....
22 hours changes	.....	4.40	4.40	4.40
Lock-up, 1½ hours, at 20 cents	.30	.30	.30	.30
Presswork: Inside, 8 by 15, three 4-page forms, 4 hours, at 15 cents	.60	.60	.60	.60
Running time: 5,000 impressions, 6 hours at 15 cents	.90	.....	.....	.....
500 impressions, ¾ hour, at 15 cents	.....	.11	.....	.....
800 impressions, 1 hour, at 15 cents	.....	.....	.15	.....
1,200 impressions, 1¼ hours, at 15 cents	.....	.....	.....	.19
Binding: 10,000 staples, at 25 cents	2.50	.....	.....	.....
1,000 staples, at 25 cents	.....	.25	.....	.....
1,600 staples, at 25 cents	.....	.....	.40	.....
2,400 staples, at 25 cents	.....	.....	.....	.60
Two per cent loss on binding material	.05	.....	.....	.....
Twenty-five per cent profit on binding material	.64	.06	.10	.15
Hand folding: 15,000 folds, 10 hours, at 10 cents	1.00	.....	.....	.....
1,500 folds, 1 hour, at 10 cents	.....	.10	.....	.....
2,400 folds, 1¾ hours, at 10 cents	.....	.....	.18	.....
3,600 folds, 2½ hours, at 10 cents	.....	.....	.....	.25
Inserting: 10,000 pieces, 8 hours, at 10 cents.	.80	.....	.....	.....
1,000 pieces, ¾ hour, at 10 cents	.....	.08	.....	.....
1,600 pieces, 1¼ hours, at 10 cents	.....	.....	.12	.....
2,400 pieces, 2 hours, at 10 cents	.....	.....	.....	.20
Stapling: 5,000, 13 hours, at 10 cents	1.30	.....	.....	.....
500, 1¼ hours, at 10 cents	.....	.12	.....	.....
800, 2 hours, at 10 cents	.....	.....	.20	.....
1,200, 3 hours, at 10 cents	.....	.....	.....	.30
Trimming: 5,000, 5 hours, at 15 cents	.75	.....	.....	.....
500, ½ hour, at 15 cents	.....	.08	.....	.....
800, ¾ hour, at 15 cents	.....	.....	.11	.....
1,200, 1¼ hours, at 15 cents	.....	.....	.....	.19
Wrapping and tying	.05	.05	.05	.05
One hundred per cent general expenses added to all productive labor	14.20	5.84	6.11	6.53
Twenty-five per cent profit on labor and general expenses	7.10	2.92	3.05	3.27
	$47.90	$15.91	$17.31	$19.44

SCHOOL JOURNAL.

W. A. Chalfant, Bishop, California, asks: "What price should I get for the following? School journal, fifty-four inside pages, two advertising pages on cover and front — fifty-seven pages in all; matter measured 26 by 42 twelve-point ems, but set in ten-point; printed two pages at a time on 10 by 15 jobber; folded and inside pages trimmed, cover pasted on; the three cover-pages bronzed; stock eighty-pound, 28 by 42, costing 8⅝ cents; cover-stock sixty-pound, costing 15⅛ cents, and including in this estimate cost of one-fourth more inside stock for reserve in case of increase of size of book; double-page

sheets cut to 14 by 9¾ for inside and 10 by 15 for cover. Front cover-page engraved at school expense. Composition costs 50 cents per thousand ems; other time 35 cents an hour. What should I get for four hundred copies? What for two hundred? How much per page for additional pages? Please make estimate on presswork and other conditions as above."

Answer. — Stock, 28 by 42 — 80; fifty-four pages and cover; size, 7 by 9¾:

	(200)	(400)
850 sheets, at 8⅝ cents per pound	.....	$ 11.74
425 sheets, at 8⅝ cents per pound	$ 5.87	.....
75 sheets cover, at 15⅛ cents per pound	1.36	.....
150 sheets cover, at 15⅛ cents per pound	.....	2.72
Two per cent loss on paper stock	.14	.29
Ink, ½ pound, at 25 cents	.13	.....
Ink, 1 pound, at 25 cents	.....	.25
Bronze	.15	.30
400 staples	.10	.....
800 staples	.....	.20
Twenty-five per cent profit on stock, ink, staples	1.94	3.88
Composition: 26 by 42 ems pica, page size.		
83,700 ems ten-point, at 50 cents per 1,000	41.85	41.85
2,184 ems twelve-point, at 50 cents per 1,000	1.09	1.09
Make-up, 54 pages, 9 hours, at 35 cents	3.15	3.15
Lock-up, twenty-eight 2-page forms, 5 hours, at 35 cents	1.15	1.75
One 1-page form, ¼ hour, at 35 cents	.09	.09
Presswork: Make-ready.		
Inside, 10 by 14, twenty-seven 2-page forms, 7 hours, at 35 cents	2.45	2.45
Cover, 10 by 15, one 2-page form, ¼ hour, at 35 cts.	.09	.09
Cover, One 1-page form, ¼ hour, at 35 cents	.09	.09
Running time and bronzing:		
5,400 impressions, 6 hours, at 35 cents	2.10	.....
10,800 impressions, 12 hours, at 35 cents	.....	4.20
Cover, 200 impressions, 1 hour	.35	.....
Cover, 400 impressions	.....	.53
Binding:		
5,400 folds, hand-folding, 5 hours, at 35 cents	1.75	.....
10,800 folds, hand-folding, 10 hours, at 35 cents	.....	3.50
Folding, 400 folds, ½ hour, at 35 cents	.17	.....
Folding, 800 folds, 1 hour, at 35 cents	.....	.35
Gathering, 5 hours, at 35 cents	1.75	.....
Gathering, 10 hours, at 35 cents	.....	3.50
Stapling, 200, 1 hour, at 35 cents	.35	.....
Stapling, 400, 1½ hours, at 35 cents	.....	.53
Trimming, 200, ¼ hour, at 35 cents	.09	.....
Trimming, 400, ½ hour, at 35 cents	.....	.17
Covering, 200, 1½ hours, at 35 cents	.52	.....
Covering, 400, 3 hours, at 35 cents	.....	1.05
One hundred per cent general expenses added to all productive labor	57.64	64.39
Twenty-five per cent profit	28.82	32.19
	$153.79	$180.35
Additional pages, if required	2.85	3.35

In the above estimate you will find that your cost of labor on certain classes of work, such as press-feeding and part of the binding, is very high, and the job might be produced for much less money if figured on conditions as they possibly actually exist in your plant. I assume that you do not pay as much for this class of work as you state in your letter; of course you stated that the time rate was 35 cents for all work outside of composition and I have acted accordingly. You will be able to change this rate to whatever it may be very easily in the above estimate and arrive at the results you are after. Your presswork is also expensive if done on the basis on which I have figured, it not being possible to run a job of this kind at a reasonable price in the manner that you indicate.

POSTER ESTIMATE.

A correspondent writes: "I enclose herewith poster printed on a six-quarto cylinder. Stock cost $1.15 per thousand. I desire to know what you would consider a fair price for these in five and ten thousand lots. That is, what is the average price charged for such work as this? Thank you for the favor and for the valuable information which THE INLAND PRINTER contains every month."

Answer. — Posters; size, 18 by 24; news ink:

	5 M.	10 M.
Stock	$ 5.75	$11.50
Two per cent loss on paper stock	.12	.23
Ink, 1¼ pounds, at 8 cents	.10	....
2½ pounds, at 8 cents	....	.20
Twenty-five per cent profit on stock and ink	1.49	2.98
Composition:		
Type form 82 by 121 ems pica.		
9,922 ems 12-point, 10 hours, at 22 cents.	2.20	2.20
Make-up.		
Lock-up, ½ hour, at 22 cents	.11	.11
Presswork, 3 hours, at 22 cents	.66	.66
Running time, 5,000 impressions, 7 hours, at 22 cents	1.54	....
10,000 impressions, 14 hours, at 22 cents.	....	3.08
One hundred per cent general expenses added to all productive labor	4.51	6.05
Twenty-five per cent profit	2.25	3.02
	$18.73	$30.03

THIRTY-TWO-PAGE PUBLICATION.

A. W. Ladd, Albion, Nebraska, asks for estimate as follows: "Two thousand copies, 9 by 12; stock used, eight reams fifty-pound paper at 5 cents; two reams cover, at $5 per ream; printed on drum-cylinder; eight-page form; customer furnished all cuts; ink, 50 cents, cut; cover, $1.50; blue and olive; folded by hand; wire-stitched with foot-power machine."

Answer. — Publication, thirty-two pages and cover:

Stock	$ 20.00
Cover-stock	10.00
Ink, inside, 2 pounds	1.00
Ink, cover, ½ pound	.75
Wire, one pound	.10
Composition: 57,000 ems ten-point, 80 hours, at 22½ cents	17.77
9,650 ems twelve-point, 13½ hours	3.00
29,160 ems eight-point, 42 hours	9.33
Making up 35 pages, 9 hours, at 22½ cents	2.00
Lock-up, four 8-page forms and one 4-page form	2.00
One 1-page form	.12
Make-ready, four 8-page forms, 12 hours, at 45 cents	5.40
One 4-page form, 2 hours	.90
One 1-page form, 1 hour	.45
Feeding, 10,000 impressions, 12 hours, at 15 cents	1.80
One 1-page form	.45
Folding, 18,000 folds, 20 hours, at 10 cents	2.00
Gathering and inserting, 8 hours	.80
Stitching, 5 hours, at 10 cents	.50
Trimming, 8 hours	.30
Wrapping and tying, 1 hour	.15
One hundred per cent general expense (Rule D)	46.97
Twenty-five per cent profit on all	31.45
	$157.24

You do not state what part of the composition changes each issue, so I estimate complete change. In the presswork I have allowed pressman's and feeder's time on make-ready, the former at 30 cents and the latter at 15 cents per hour.

The job as a whole is very creditable and perhaps the suggestions I could make would be that the top and bottom margins are a trifle wide for the best appearance, and it would look more metropolitan to use plainer borders for the advertising.

A FEW QUESTIONS.

Below will be found a list of questions, answers to which will be most interesting and instructive to every printer-reader of THE INLAND PRINTER, and it is most strongly urged that all of you will answer in detail those with which you are most familiar. It is desired that many will take the interest in this work the necessity of the times demands and respond freely with full detail of all

questions, if possible. Where the reader is more conversant with one question than another, or one branch of work, write at length of your experiences and your opinions along that line and send them in.

I want and I expect a quantity of information that will be of inestimable value to the trade, and a generous response to these questions will supply and fill that want.

Come to the front, brothers; you will both give and receive much benefit.

RECEIPT OF ORDERS.

How to calculate cost of job?
Specimen of ascertaining cost.
Wrapper or work ticket to be sent forward with the work.
How to deliver orders to customers?
Delivery ticket for bookkeeping.
Organization of work in office.
How to classify work tickets of job done to permit of easy future reference.

MAKING OF JOB.

To whom is the job sent from office.
Is there a foreman, whose special business is to study the technical side, in order to make jobwork the most profitable?
Is it his business to group jobs received from other foremen?
How is a job forwarded from composing-room to pressroom?
What is the method of classification and apportionment of work?
In what sort of book do the foremen write up jobs sent to them?
How is the progress of work controlled and checked in the composing-room? (Send work tickets.)
Composing-room recapitulation. (Send specimen sheets.)
What simple and practical book do you use for checking plant? (Send specimen sheets.)
How can one find out what use has been made of stock charged?
Do you keep a statement book for plant?
How is "press" marked on proofs forwarded from office to foremen?
How are jobs classified?
Are forms always imposed beforehand?
Is there any space specially allowed for putting these forms in while waiting their turn for working off?
Have they an order number on them and are they sorted in any special rack?

PRESSES.

What simple and practical method do you employ for dividing and classifying jobs in the pressroom?
What is the duty of the proofreader signing for press?
Are customer's alterations and whiting-out margins corrected and revised before being returned to press so as to avoid corrections on the press?
How do you control the time used to each job: make-ready, running, signing for press? (Send tickets.)
How do you know the daily production of each press? (Send tickets.)
How do you make recapitulation of the worked hours and the production of the presses per week or per fortnight? (Send tickets.)
To what do you debit time lost for miscalculations or loss of time: as productive or non-productive work?
Have you a special book from which you can see the actual cost price of your presses and their production giving the cost price per hour? How do you go at it?
What is the approximate cost that you charge per hour for printing on one side and printing on two sides of sheet?
How much do you estimate production per hour?
How many presses does each pressman conduct?
How do you order the various accessories for maintenance and upkeep of presses?
Have you a special book for the checking in and checking out of these purchases so as to be able to control the expense? (Send specimen.)
How is work sent from pressroom to bindery?
In order to assure a smooth progress of work, what is the best method to avoid mistakes, misinterpretations and to keep unity of system between all the foremen?
How do you check entries and outgoings of stock? (Send specimen.)
How are orders made to manufacturers? (Send order sheet.)
To what account do you charge papers spoiled in printing?
How much do you estimate the spoiled paper, after having taken stock?
What sort of books do you use for stockkeeping?

ACCOUNTING.

Do you have an efficient bookkeeping system?
Have you in connection a complete cost-accounting system?
If so, how do you obtain your percentage of general expense? Illustrate.
How do you apply them to each job? Send example.
What method do you use in estimating on new work? Send example.
What do you think of the necessity of and best plan to adopt in order to arrive at more uniform prices for work?

A PROTEST.

G. Wray, Minneapolis, Minnesota, writes: "The writer and some others who have analyzed your mail card estimate, on page 905 of the March issue of THE INLAND PRINTER, think you are doing the trade a great injury in cultivating the tendency to low selling prices. You estimate $12.50 for five thousand mailing cards, 7 by 7½. The writer would estimate this as follows, and would not undertake the job for much less than the price arrived at. No self-respecting printer who knows anything of costs would listen to a proposal to do the work for $12.50:

Stock	$ 6.30
Express	1.30
Twenty-five per cent profit and handling	1.90
Composition: 2 hours (although it would not be much of a mailing card that could be set in 2 hours)	1.50
Lock-up, ½ hour	.40
Presswork: Make-ready, 1 hour; run, 5 hours; total, 6 hours, at 80 cents	4.80
Ink	.30
Cutting and delivery	.50
	$17.00

"A carpenter or a blacksmith would expect fully as much or more than this on a similar investment and for a similar amount of work. Surely a printer is entitled to as good wages and as large a margin of profit as the man who saws wood or welds iron. It is time protest was put in to your encouragement of absurdly low prices for printing." Any one else?



AFRICAN CANNIBAL CHIEF AND HIS WIFE.

MARK TWAIN ON PHONETIC SPELLING.

Mark Twain does not think that reformed spelling will be adopted. "And I'm sorry as a dog," he says; "for I do love revolutions and violence." It would take only two years to make the change, he estimates. "To begin with, the nation would be in a rage; it would break into a storm of scoffs and jeers, sarcasms, cursings, vituperations and keep it up for months — but it would have to read the papers; it couldn't help itself. By and by, and gradually, the offensive phonetics would lose something of their strange and uncanny look; after another by and by they would lose all of it and begin to look rather natural and pleasant; after a couple of years of this the nation would think them handsome, sane and expressive, and would prefer them to any other breed of spelling. For unto the eye that can make a haystack-hoopskirt beautiful any other conceivable horror is an easy job."

JOB COMPOSITION

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

BERAN: SOME OF HIS WORK.— Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. $3.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allen Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

BOOKLETS.

Nothing in the printing field offers such great opportunities for the exercise of originality and artistic ability on the part of the job-compositor as the laying out and execution of booklets. However, the successful handling of this class of work necessitates a knowledge of the principles of design and the use of color. Great quantities of booklets are constantly being produced, many of which are nothing more than so much "straight matter" divided into pages without much thought of margins, running heads, folios, etc. These are bound in covers printed in colors which do not harmonize with the color of the stock, and with no apparent connection, either in typographical design or coloring, with the body of the booklet. While it is not necessary to go to great expense in the production of work of this kind, the finished product should have a touch of individuality — that "something different" which some printers seem to be unable to achieve in their work. The saying that "good printing can be done as cheaply as poor printing" is applicable to the typographical arrangement of a booklet, even though the cost of stock and illustrations may vary. It costs no more to put into type a booklet having a touch of originality and grace than it does to set the same job after the manner in which "the other printer" would be likely to do the work. A knowledge of proportion, balance, design and color harmony are essential, however, to obtain these results.

The booklet is in all probability the best form of advertising for the printer, as the blotter has become so common that it attracts comparatively little attention. But the booklet, when used by the printer as an advertising medium, should not be carelessly prepared. When received by the customer, or prospective customer, it will be taken as a criterion of what the firm can do, and the advertiser — who, as a general thing, is looking for something novel and attractive — will not expect to get it from a firm which produces for its own publicity work of an inferior or mediocre quality.

The cover of a booklet is usually its passport — either to the interest of the recipient or to the waste-basket. Therefore this part of a booklet should receive careful attention — not the kind of attention that runs to freakish display in the use of types and ornamentations, but the attention that results in something which might be classed as dignified simplicity — something which, when seen by other printers, will cause the remark: "I might have done the same myself." It is not necessarily the elaborately embossed and extravagantly ornamented cover that attracts and holds attention. Rather it is the cover which, in addition to being simple, contains true artistic quality. The colors, also, should receive more care than is usually bestowed on this kind of work, not only in the relation of the colors to each other, but their relation to the stock on which they are printed; and in turn the cover as a whole should be considered as part of a color scheme with the interior of the booklet. Some printers are deficient in the vital points in the making of a booklet — the selection of papers for the cover and body, the proper whiting out of the pages, the margins, the use of illustrations, the correct size of type for the size of the page and the knowledge of the harmony of colors necessary to the production of a piece of work which is to present a pleasing appearance and stand as an example of the best that the printer is capable of turning out.

The typography of a booklet cover is something that

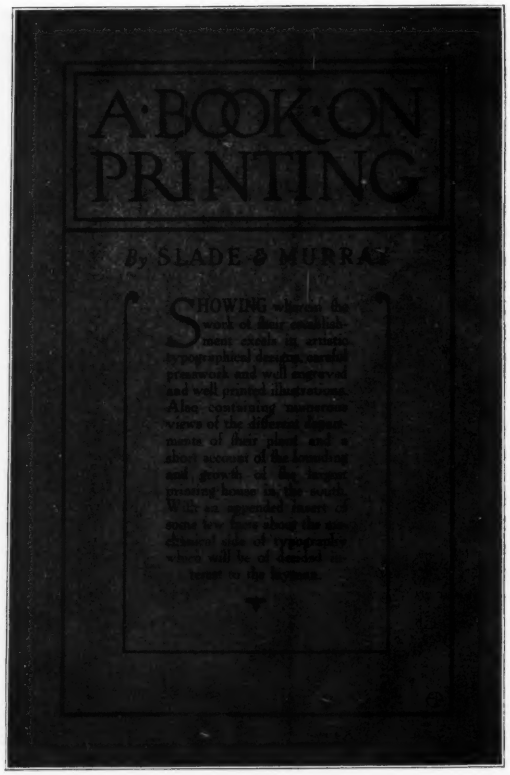


FIG. 1. Hand-lettered specimen by E. Peterson, Inland Printer Technical School.

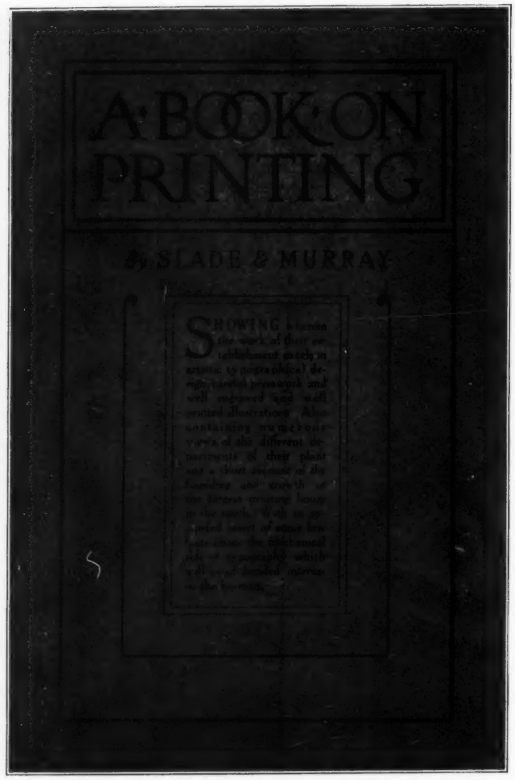


FIG. 2. Showing comparison in tone value with Fig. 1.

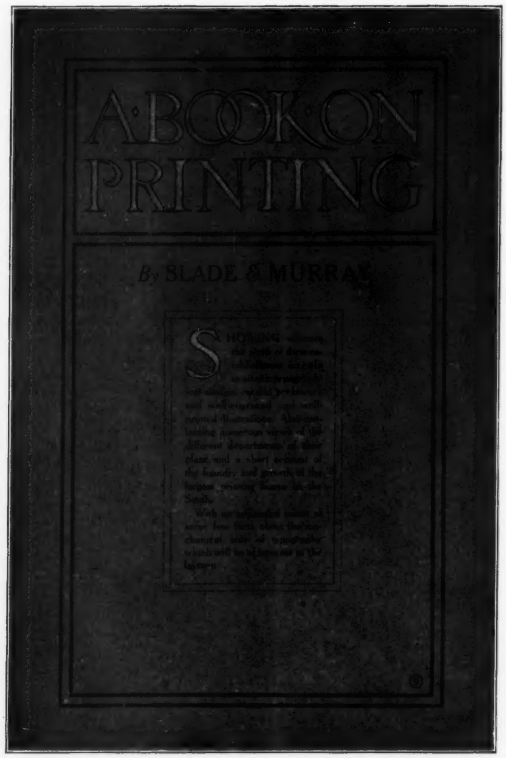


FIG. 3. Showing a different treatment of lettering for same cover. Specimen by W. Stevens, Inland Printer Technical School.

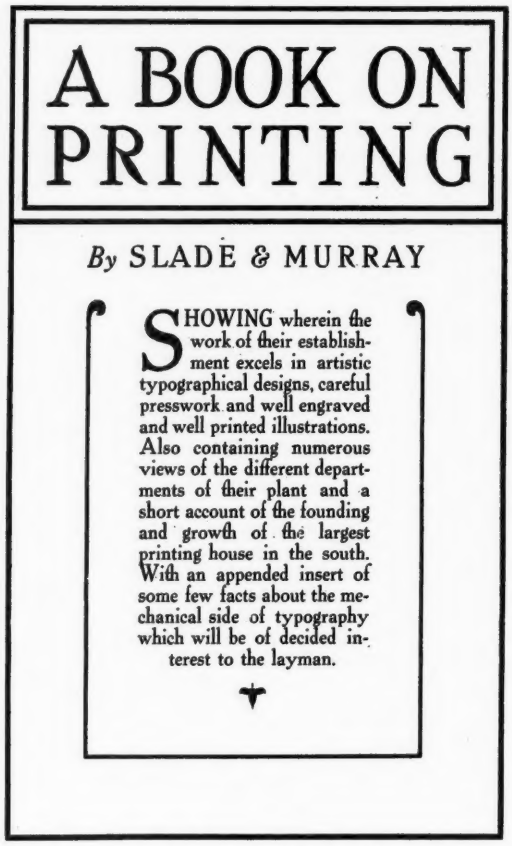


FIG. 4. Showing the same cover composed entirely from type.

should be given the greatest care and attention. When no illustration is used on the cover the feature line should stand out simply and strongly, with the balance of the type matter subordinated, in order that the reader may

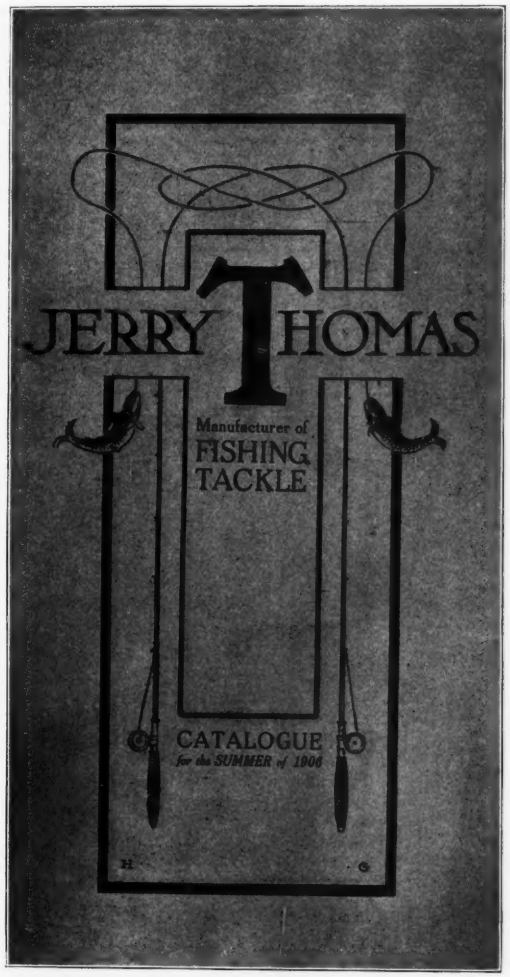


FIG. 5. Hand-lettered specimen by H. L. Gage, Inland Printer Technical School.

instantly grasp the subject under consideration, and in no case should this feature line be overshadowed by the improper use of ornamentation and rulework. Artistic and pleasing originality in typography does not consist of eccentricity and bizarre effects, and the booklet cover which is primarily an example of what the office affords in the way of fancy ornaments is of practically no value to the advertiser, for the reason that the message he wishes to convey to the reader is weighed down under freakish display to such an extent that it becomes a secondary consideration rather than one of the first importance. The colors of ink are also vital in the production of pleasing covers. The use of colors which will harmonize with the cover stock is as important as the use of colors which harmonize with each other. Artistic color-printing demands the use of a large percentage of one color with a small percentage of the other, the large percentage being of the colder color. In the use of red and black, as an example, a slight touch of the red — from five to twenty per cent, and in most cases five — is sufficient to brighten up a page, while a greater amount of the warm color is displeasing.

The printer who possesses the ability to do an occasional bit of hand lettering is in a position to add a touch of individuality to his work which he otherwise could not do. The presence of a line of hand lettering on a booklet is sufficient to remove it from the ordinary class of work and place it among the original and attractive specimens.

The accompanying reproductions of work of students in the Inland Printer Technical School illustrate this fact. The easy grace of the feature lines in Figs. 1, 2 and 3 is in marked contrast to that of Fig. 4, which is entirely from type. Another feature — the harmony of tone in the different panels of a printed page — is illustrated by a comparison of Figs. 1 and 2. In Fig. 1 the heading and panel of reading matter harmonize in tone, while in Fig. 2 the lower panel is too weak in color to hold well with the heading. Fig. 3 shows another treatment of the same cover. Figs. 5 and 6, as will be readily seen, are hand-lettered, while Figs. 7, 8 and 9 are entirely from type.

The body of the booklet should also be given more consideration than is usually devoted to it. Liberal margins

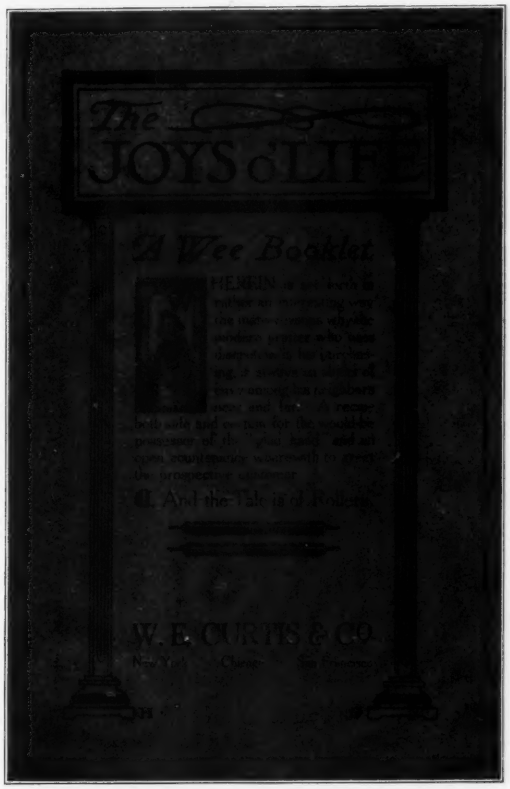


FIG. 6. Hand-lettered specimen by H. L. Gage, Inland Printer Technical School.

should be the rule and the consideration of the double page as a unit and the consequent decrease of margins in the back can not fail to produce a satisfactory result.

The running heads should be attractive, and if the work is in two colors, paragraph marks in color distributed through the page will have a tendency to break up the solid mass and form the resting-places which the eye naturally seeks. The use of a type-face which harmonizes

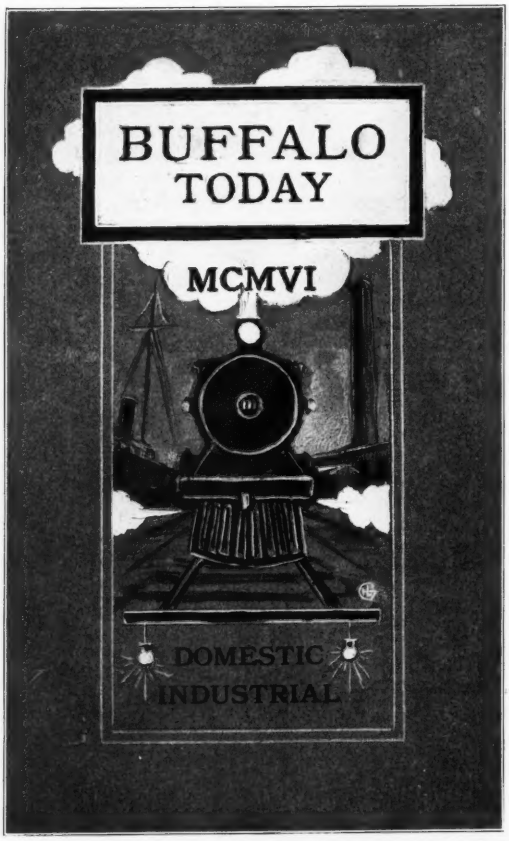


FIG. 7. Type specimen by H. L. Gage, Inland Printer Technical School.

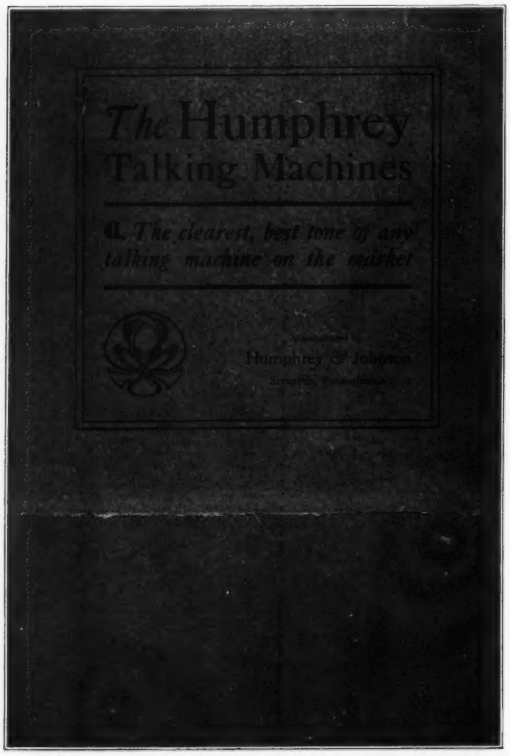


FIG. 8. Type specimen by E. Peterson, Inland Printer Technical School.

in shape with the proportions of the page is another feature which seems to be given little attention. As an example, a booklet page three inches wide and six inches high would require a more condensed body type than would one four inches wide and five inches high, not only from the fact that the more condensed type spaces better in a narrow measure and consequently affords a more even color for the whole page, but for the additional reason that the shape of the condensed type-face is in harmony with the shape of the one page and not with the other.

The association of different type-faces in a booklet should also be the subject of careful consideration. The

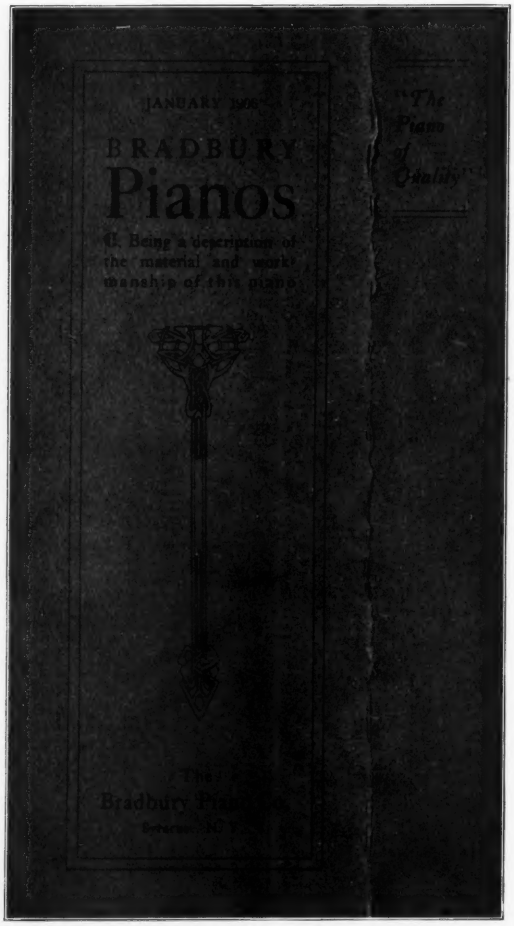


FIG. 9. Type specimen by E. Peterson, Inland Printer Technical School.

running heads, sub-headings, etc., should be chosen with a view to their harmonizing in character with the face of the body letter. Such consideration for the harmony of type form would prevent such a combination as modern capitals for the running head, square gothic for the subheadings and old style for the text. The use of the initial letter is probably the most abused feature of booklet printing. It is the exception to find initial letters surrounded by the proper amount of white space. Not only do some printers fail to take into consideration the use of an initial which will harmonize in tone with the text, and vary the white space according to whether the tone of the printed page is to be dark or light, but in addition to this it is a common occurrence to find initials with a nonpareil white space at the side and two or three times that amount at the bottom, or vice versa.

Hugo Pennell
Art Decoration

Mural Paintings
Rare Tapestries
Wall-Coverings
of every Fashion



Catalogue for 1906



The House of the Great Secret



OORS and windows — all were locked and barred, every door in the house with its great lock and a key that always remained on the inside; and all the windows fitted with heavy bars, some wooden, but mainly brass and iron, close-fitted. So the winter wind crawled through with a melancholy sound, quite unlike its usual shivering laughter. Down-stairs, where the house rambled afar and was variously used, there were rooms where the caution of the master spirits did not intrude; the kitchen, for instance, was like many another in old Mentz, and well-nigh as hospitable.

But up-stairs, where the mystic business of the Fust Craft went forward, there was no entrance for any one, save by oath.

In the first room, where Herr Fust's apprentices spent their days in a patient cutting of letters on bits of pewter, hung a copper crucifix; and beside it was a goad with leather thongs.



ornings, before the work began, Herr Fust and Johann Gaensfleisch would take down the cross, and each man would make oath solemnly — with his hand upon the Sign and Johann's deep eyes threatening his very life if he lied, that he had not betrayed aught of the business of the House; nor would, ever and ever, till death. Then the apprentices would go soberly to their benches, and the bright shavings from their

The Blood of the Grape

Chicago
Brang & Co.
152 Haven St.

Detroit
F. T. Hande
15 W. High St.



" The Cup that Cheers and yet Harms Not "

¶ Health is always Wealth.
¶ WHY NOT be Wealthy?

Spring Styles for 1906

Showing Some of the New Arrivals from Paris



Mmes. le Deloner and Millet

Milliners to the Elite 61 Jackson Blvd., Chicago



Ornaments by the

Rudhardsche Type Foundry

Offenbach-on-the-Main
Germany

Printed by

The Henry O. Shepard Co.

120-130 Sherman Street
Chicago, U.S.A.

Gay Festivities

In Celebration of the Fifteenth Anniversary of the Formation of the

H. L. P. C.

of Harrisburg, Colo.

Monday Evng.
April 23, 1906

Held in the Players Club Quarters. The Rooms to be opened at 8:30 by the Janitor's Watch. The Program to Commence say One Hour later.

IN TIME of YOUTH



A Poem of the Olden Time

By Elizabeth Kenwood

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

SPECIMENS received from Lennis Brannon, Talladega, Alabama, show good type-design, careful presswork and an intelligent use of color.

COOK BROTHERS, Los Angeles, California.— The specimens submitted are very creditable, the cover for the business card booklet being especially attractive.

FRED E. MOORE, Stratford, Ontario.— The rule border and panel on the program are correct, as the transposing of the weights of rule would throw the small panel behind instead of in front of the pages. It is not customary to use periods after the names Will, Fred, etc., as they are nicknames rather than abbreviations. A cover-page is reproduced (Fig. 1), with a resetting (Fig. 2), suggesting the desirability of grouping the words "The City of Stratford as a Site for a New Provincial Normal School," rather than displaying them separately.

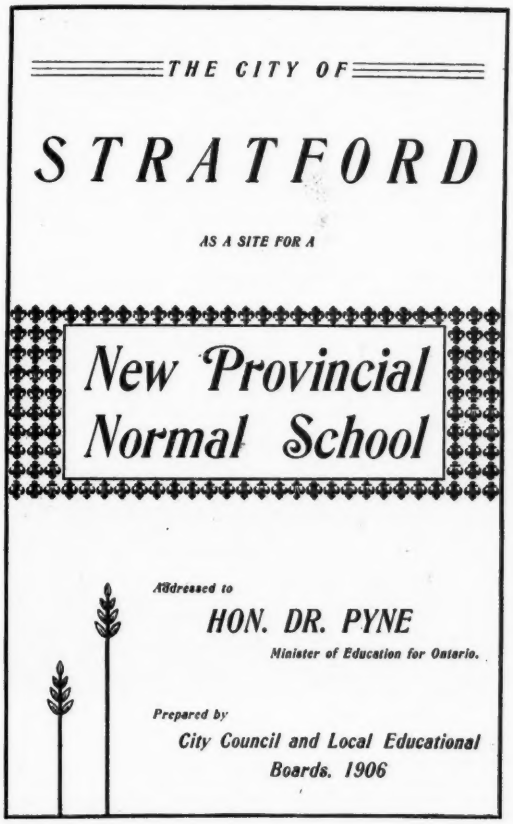


FIG. 1.

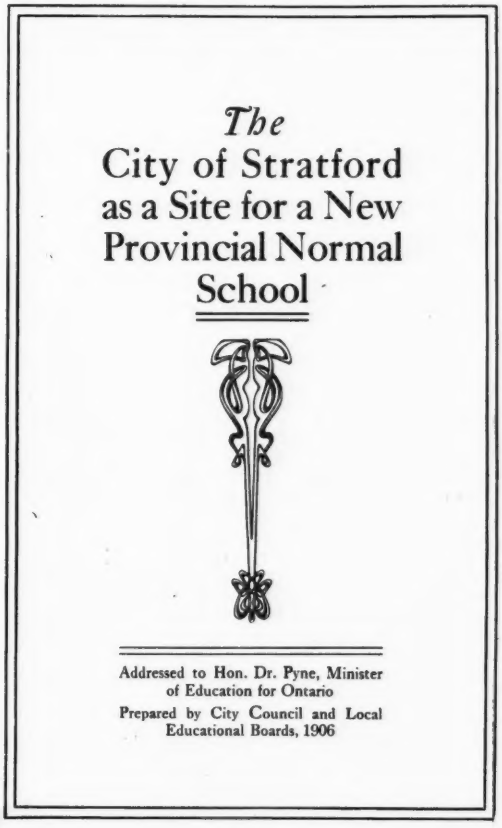


FIG. 2.

CAREFUL typographical arrangement and good presswork are features of the spring number of The School Arts Book, published by The Davis Press, Worcester, Massachusetts.

"SEE AMERICA FIRST" and "With Nature in Colorado" are the titles of two attractive booklets designed and printed by the Carson-Harper Company, Denver, Colorado, for the Denver & Rio Grande Railroad. The former is printed in black and red on deckle-edge stock and the latter is in black and red, with numerous well-engraved and well-printed half-tones. Both are very creditable specimens.

CAREFUL, modest type-designs and good presswork characterize the specimens submitted by Jas. R. Harris, Menominee, Wisconsin. The joining of rules, however, could be very much improved.

MARION POTTER, Charlotte, Michigan.— The letter-head would be very much better in appearance if less space were used between words in the feature line. Otherwise it is very well displayed.

NEAT, modest typography characterizes the commercial specimens from The Stuart Print Shop, Binghamton, New York. The stationery for the Stickley-Brandt Furniture Company is especially commendable.

F. H. MCCULLOCH PRINTING COMPANY, Austin, Minnesota.— The specimens submitted are creditable and original in design. A more careful makeready on the half-tones would, however, be a great improvement.

HAL OSGOOD, Bradford, Pennsylvania.— The specimens submitted are good in color harmony and typographical arrangement, but could be greatly improved by more attention being given to the joining of rules.

ADOLPH MAMPE, Philadelphia, Pennsylvania.— The advertisement submitted is well designed and very creditable. The last four lines, however, contain punctuation points which could well have been omitted.

E. H. STUART, Decatur, Illinois.— The specimens submitted are very creditable and show careful workmanship. On some of the specimens, however — especially the souvenir program and anniversary program — the feature lines crowd the top of the page too closely. A slight lowering of these lines would greatly improve both specimens.

SPECIMENS from the Brothers Klingspar, Offenbach, Germany, contain many unique initial letters and decorative designs. A noticeable feature of the work is the careful use of delicate tints and shades of color.

JAMES AUSTIN MURRAY, Chicago.— The typography on the specimen submitted is too ornamental and the whiting out seems to have been entirely overlooked. The presswork on the half-tones also has the appearance of little care.

G. L. PATTERSON, Trenton, Nebraska.— In your efforts to attain originality in the type arrangement of the dodger, you have rather overdone the ornamentation and the breaking-up of the reading matter into separate panels. The use of too many different type-faces is also partly responsible

for the confusing appearance of the work. In work of this class, which should be read with the least possible effort, simplicity should be desired, rather than an elaborate design or an excess of ornamentation.

THE Canner Publishing Company, Chicago.— Lack of careful make-ready and poor distribution of color are noticeable in the convention number of *The Canner and Dried Fruit Packer*. Otherwise the work is very creditable.

CAYCES & TURNER, Martin, Tennessee.— Imperfect joining of rules and the use of too heavy ornaments in the side panels detract from the appearance of the headings in the *Hall-Moody Herald*. The handling of the advertisements is very creditable.

E. E. BROCKMAN, Steger, Illinois.— The large sizes of type used, in addition to the heavy ornaments, give the letter-head a rather confusing appearance. The elimination of the ornaments and a more modest type display would result in a great improvement.

SPECIMENS from The Inland Press, Asheville, North Carolina, are neat in typographical arrangement, well printed, and show a careful distribution of

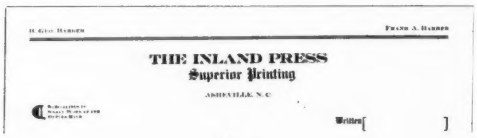


FIG. 3.

color. A letter-head specimen is reproduced. The original is in black and red on white bond paper (Fig. 3).

FRED C. POWELL, Adelaide, Australia.— More attention given to the joining of rules and more care in make-ready would greatly improve the appearance of the booklet. A yellow-green tint for the rules would also have been much better than the blue which has been used.

FROM the Union Bank Note Company, Kansas City, Missouri, comes a unique announcement. It is hand-lettered and printed in red and green on brown stock, giving a burnt-leather effect. A half-tone printed on enameled paper is tipped on the lower right-hand corner.

AN excess of ornamentation is noticeable in specimens from Glover's Printing Works, Weston-super-Mare, England. Considerable originality in rule-designs is shown, but the pleasing effect is lost through the carelessness in workmanship shown in the poor joining of the rules.

FRANK HANSON, Denver, Colorado.— The specimens submitted show originality in type-design, the circular being especially good. The use of text on the letter-heads should have been confined to one or two lines, using a

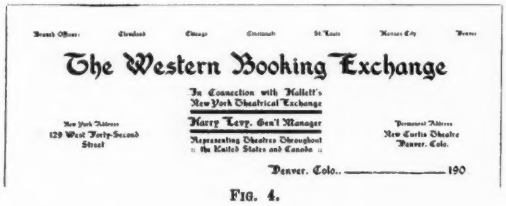


FIG. 4.

plainer face for the balance of the matter. The decorative effect of the text-letter should be considered when it is used in commercial work, and its exclusive use presents the appearance of an excess of ornamentation, in addi-

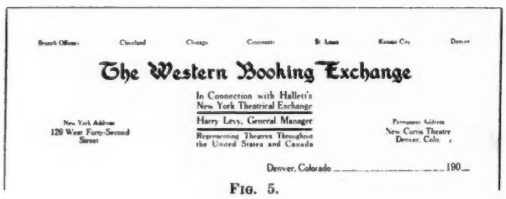


FIG. 5.

tion to the fact that it is less legible than a plain letter. A reproduction of one of the letter-heads is shown (Fig. 4), with a resetting (Fig. 5), illustrating this point.

Register-Weekly, Union City, Michigan.—An excess of rule and ornaments detracts much from the appearance of the blotter. The colors are also weak. The advertising value of a blotter should be the first consideration, rather than the use of an involved design of panels and decoration.

HUSSEY & GILLINGHAM, Adelaide, Australia.— Imperfect rulework is the chief feature for criticism in the specimens submitted. Elaborate panel arrangements should be avoided where the mechanical work is not correctly handled, as the result is then far less attractive than plain type-design, even though the panel arrangement is excellent. More care should be given to the make-ready of the half-tones.

A UNIQUE specimen is the program of the banquet at which the allied crafts of the printing trades of Scranton, Pennsylvania, did honor to the memory of Benjamin Franklin, commemorative of the two-hundredth anniversary of his birth. The different parts of the program — the foreword, committees, guests, menu, toasts, etc.— were printed in the different printing-houses of Scranton and assembled under the one cover, the result being an

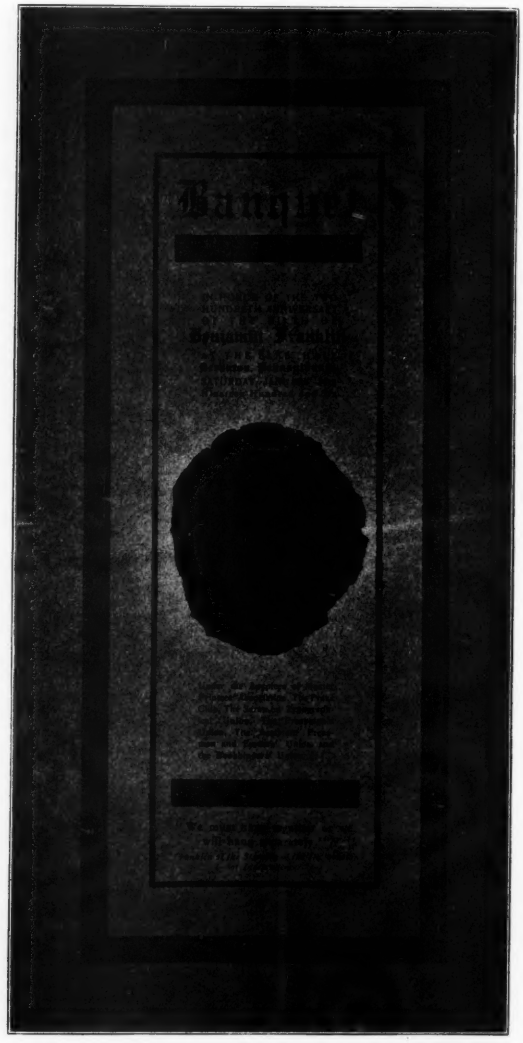


FIG. 6.

example of contrasts such as is seldom seen, as some of the departments are exceptionally well handled, while others are quite the reverse. A reproduction of the title-page is shown. The original is in black, red and gold, on light-brown stock (Fig. 6).

SPECIMENS from Charles Lawson Wood, Atlanta, Georgia, show careful attention to details. Modest type display, careful joining of rules and good presswork are noticeable features. Plain, neat printing of this variety is much more to be desired than a strained attempt at the original or unique.

SPECIMENS from W. H. Richards, Baltimore, Maryland, show a tendency toward an excessive use of tints and panels. The bill-head and one of the blotters are weighted with decoration to such an extent that the reading matter is a secondary consideration. Much improvement could also be made in the joining of rules.

M. A. JENSEN, Cooperstown, North Dakota.— The letter-heads are a trifle overornamented. Plain, modest typography is much more to be desired for commercial stationery than elaborate ornamentation. The periods at the ends of the display are exceptionally objectionable. The by-laws booklet

would present a much better appearance with the headings for the different articles in a display face instead of capitals of the body letter. More space should also be placed above these headings.

WILL BALL, Logansport, Indiana.— The church pamphlet submitted is very creditable. The choice of stock for cover, body and illustrations is well made and the workmanship leaves little to criticize. The underscoring rules on the cover are too light for the heavy letter used. A little carelessness is also noted in the register.

GOOD half-tones, excellent decorative design and careful presswork are shown in a booklet printed for Mittag & Volger, Park Ridge, New Jersey, by the Curtis Advertising Company, Detroit, Michigan. More care in the joining of rules would have resulted in bringing the typography to an equal standard with the illustrations and design.

D. M. BENTON, Macon, Georgia.— The imperfect alignment of different sizes of type when used together is noticeable in the specimens submitted, as is also a tendency to carelessness in spacing between words. The use of smaller sizes of type would also improve much of the work. Plain type-faces are preferable to scripts in business stationery.

L. WIETLISPACH, Streator, Illinois.—A less prominent display of the lines pertaining to the business of the firms will greatly improve the appearance of your commercial specimens. An equal display of the firm name and the business is unnecessary and results in a confusing mass of black. The joining of rules should also be given more consideration.

ORIGINALITY in type-design and careful workmanship are shown in specimens submitted by F. J. Kerwin, Joliet, Illinois. A unique specimen is a cover for a booklet of Linotype faces, on which the decorative design is composed of a reproduction of Linotype matrices. The cover of a booklet for St. Mary's Academy is also an attractive rule-design.

COPIES of *The Student*, the publication of the students of the Detroit Central High School, are at hand from the press of Winn & Hammond, Detroit, Michigan. It is a very creditable publication, the text being printed on rough stock and the half-tones and etchings — of which there are many — being tipped on. Typography and presswork are commendable.

OLIVER C. SCHOFIELD, Richmond, Virginia.— The composition on some of the specimens shows a rather crowded appearance, this being especially noticeable on title-page of the concert program. The type and rule display on this page is otherwise very creditable. The presswork on all of the specimens shows much need for improvement, the poor joining of the rules being largely due to improper make-ready.

THE Coyle Press, Frankfort, Kentucky.— The use of red and blue as a color combination is a thing which should be avoided. While the letter-head in black and red contains too much of the red, a comparison with the card will show that it is far preferable to the red and blue combination which you have used on the card. An orange or orange-red ink would have presented a much better appearance in use with the blue.

ARTISTIC type-designs, good presswork and an intelligent use of color characterize the products of the Empire Printing Company, successors to the Stutes Printing Company, Spokane, Washington. A reproduction is shown of a clever business card (Fig. 7). The original is in black and red on a white card.

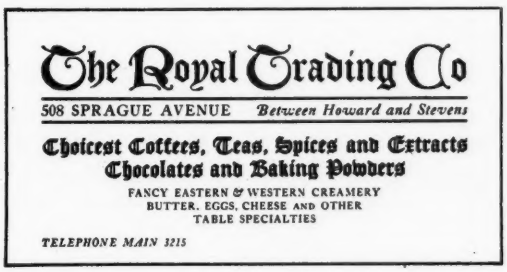


FIG. 7.

BLOTTERS have been received from the following firms since the last issue: Griffith-Stillings Press, Boston, Massachusetts; John T. Palmer Company, Philadelphia; The United States Printing Company, Brooklyn, New York; John W. Little & Co., Pawtucket, Rhode Island; Gatchel & Manning, Philadelphia, Pennsylvania; The Hillsboro *Journal*, Hillsboro, Illinois; Lincoln *Freie Presse*, Lincoln, Nebraska; Photo-Chromotype Engraving Company, Philadelphia, Pennsylvania.

FROM the Matthews-Northrup Works, Buffalo, New York, comes an excellent showing of high-class booklets, artistic in design, handsomely illustrated and above criticism from a mechanical viewpoint. Chief among these is a private edition descriptive of the home of Solomon R. Dresser, Bradford, Pennsylvania, beautifully printed from half-tones on heavy plate paper, with a cover embossed in gold. Other specimens are a booklet of photographic views of the Kelsey-Dennis Lumber Company, North Tonawanda, New York, in black and orange brown, with an embossed cover in black and red on dark-brown stock; catalogue for the Herring-Hall-Marvin Safe Company with cover embossed in silver on blue stock, and a catalogue for Chas. A. Cyphers, Buffalo, New York, with cover in dark blue and gold on light-brown stock.

MCQUIDDY PRINTING COMPANY, Nashville, Tennessee.— Excessive use of text-letters on commercial stationery is noticeable in the specimens submitted. A line of text in a commercial specimen is permissible and must be considered as adding a decorative feature to the work, but when text is used entirely, the result is frequently hard to read and gives an impression of too much decoration for business forms. The letter-head set in text shows carelessness in spacing in the feature line, as does also the envelope. Regard for color harmony is a feature of the work.

J. J. BUTCHER, Haddonfield, New Jersey.— The division of the title on the Cedar Avenue Improvement Association cover is undesirable. The arrangement not only reduces the legibility of the page, but crowds the top and bottom borders closely, leaving an excess of white space at the sides. The cover is reproduced (Fig. 8), with a resetting (Fig. 9). The original is in blue and green and gold, the heavy rule and the panel around the tree being in gold and the tree in green.

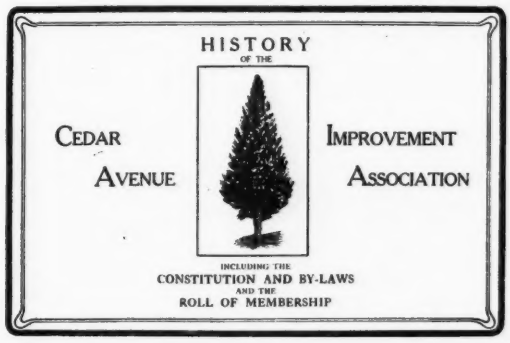


FIG. 8.

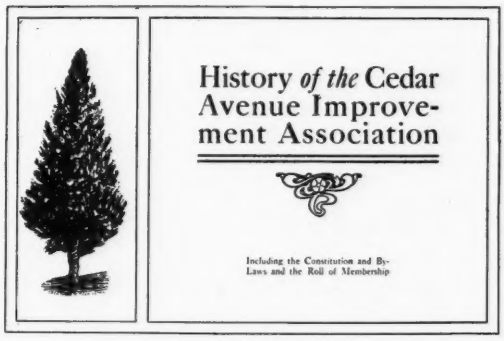


FIG. 9.

THE Danville *News*, Danville, Kentucky.— In addition to the letter-head specimens being printed in colors which do not form pleasing combinations, the distribution of color is faulty. Instead of an equal amount of each color, the work should contain a large percentage of one color, with a small percentage of the other. The large percentage should be of the colder color. A still more pleasing harmony is obtained by the use of a shade of one of the colors with a tint of the other. Blue and orange would have produced a much more pleasing combination than either of the colors which you have used.

THOROUGHLY artistic in design and color harmony are the products of the Wright & Joys Company, Milwaukee, Wisconsin. Among the late specimens from this firm, a booklet for E. Brielmaier & Sons Company easily takes precedence. The cover is embossed in gold on pure white deckle-edge stock and tied with white silk cord. The booklet contains many half-tones beautifully printed over tint-blocks, the whole forming a handsome piece of work. Booklets recently printed by this firm for B. Kuppenheimer & Co., Mitchell Motor Car Company and Friend Brothers' Clothing Company show the same artistic treatment, the half-tones, both in black and colors, being carefully handled.

ADDITIONAL specimens have been received as follows: Thomas Todd, Boston, Massachusetts, artistic calendar for April in two colors; J. T. H. Mitchell, Chicago, unique mailing card; attractive four-page circular from The Crawley Book Machinery Company, Newport, Kentucky; neat motto card in two colors from Griffith-Stillings Press, Boston, Massachusetts; Smith & Porter Press, Boston, Massachusetts, attractive calendar for April;

Drummer Printery, Lecompte, Louisiana, advertising novelties; John T. Palmer Company, Philadelphia, Pennsylvania, well-printed and attractive mailing card; E. M. Biggers, Corsicana, Texas, neat commercial specimens; The Law Reporter Printing Company, Washington, D. C., unique calendar for April; Fred W. Haigh, Toledo, Ohio, novel advertising calendar for April; G. C. Dom Supply Company, Cincinnati, Ohio, envelope slips; Wolf & Co., Chicago, advertising novelty; Pirsch Press, Dayton, Ohio, clever mailing card; George Seton Thompson, Chicago, an attractively embossed and printed announcement; Smith & Porter Press, Boston, Massachusetts, neat calendar; Frank McLees & Brothers, New York, blotter printed from cerotype; Thomas P. Nichols, Lynn, Massachusetts, attractive menu; Innes Printing House, Philadelphia, neat monthly calendar; H. Sauer, Milwaukee, Wisconsin, package neat commercial specimens; Fred W. Haigh, Toledo, Ohio, unique calendar for March; A. E. Martin, Charlotte, Michigan, original poster specimen; The Courier Company, Madison, Indiana, copy of "Progress," a monthly house organ.

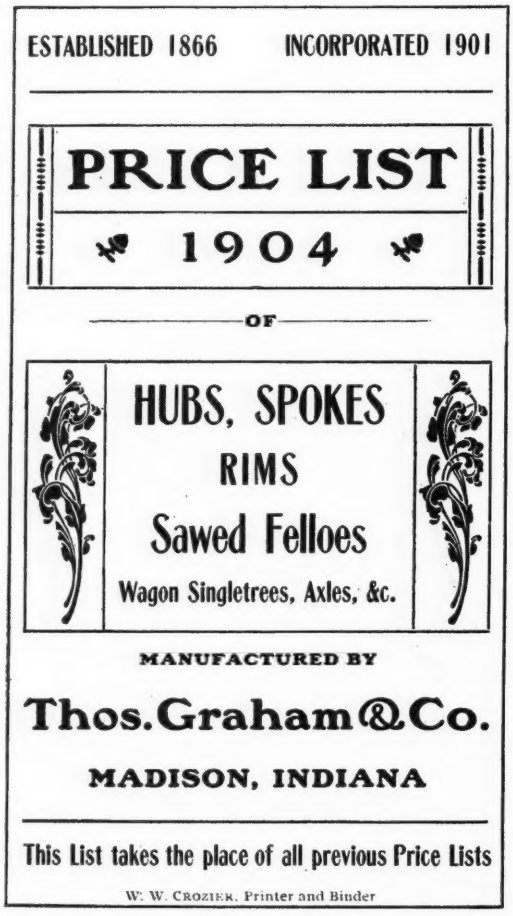


FIG. 10.

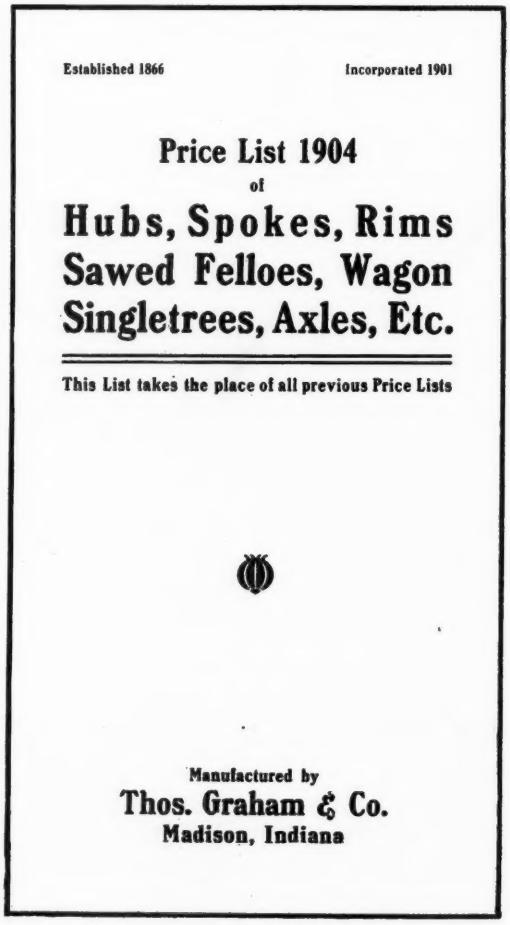


FIG. 11.

W. W. CROZIER, Madison, Indiana.—An undesirable feature in some of your specimens in colors is the throwing a little out of register of several words and running them in both colors. This detracts from, rather than adds to, the appearance of the work, and should be avoided. A tendency to overornamentation is also noticeable on some of the specimens. A price-list cover is reproduced (Fig. 10), with a resetting (Fig. 11) showing a suggestion for a less elaborate but more forceful style of advertising. The original is in three colors — black, blue and red — on yellow stock.

TYPE SPECIMENS.

FROM the Keystone Type Foundry come booklets showing the John Hancock Extended and Encore series of type-faces. Both are well displayed and show the faces advertised to advantage.

A SPECIMEN book from Barnhart Bros. & Spindler, showing some of their type-faces, borders and rules and containing examples of jobwork, is especially interesting. The designs in rules and borders are original and unique, and the color combinations will suggest much to the printer. Another interesting booklet issued by this firm is a showing of Vogue ornaments, among which are found some very clever designs.

A BOOKLET from the Inland Type Foundry contains an interesting showing of the Foster and Webb series made by this firm. These handsome faces are displayed in commercial work in an artistic and original manner.

A UNIQUE booklet with a cut-out cover is used by the American Type Founders Company to demonstrate the uses of Tiffany upright, a handsome letter produced by them. They have also issued an attractive booklet showing the Century Expanded, Century Expanded Italic, Century Bold and Century Bold Italic. The American Line Type Book, just issued, contains a comprehensive showing of type-faces and decorative material, much of which has not hitherto been shown. Among these are some advance sizes of Strathmore, a handsome letter adapted in part from a style considerably used by olden-time Spanish sculptors and artists. The decorative borders and initial letters, of which there is an extensive display, are artistic in design and will lend much to the appearance of printed matter.

THE PRODUCTION OF ALUMINUM.

The production of aluminum in the United States has increased nearly tenfold in as many years, according to the annual report of the United States Geological Survey for 1904, which has just been completed. The output of 1904 was 8,600,000 pounds, as compared with 7,500,000 pounds in 1903, and 7,300,000 pounds in 1902. When it is remembered that the industry dates its beginning from 1883, in which year the production was eighty-three pounds, its rapid development will be appreciated.

PRINTER'S ADVERTISING

THE April number of "Pure White," the house organ of The Champion Coated Paper Company, Hamilton, Ohio, contains numerous well-printed illustrations and much interesting reading matter. It is in two colors and has a cover in poster effect.

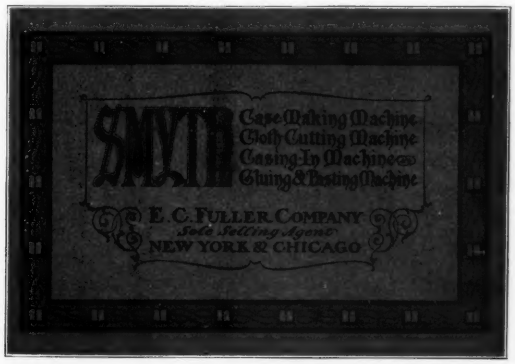
"THE PRINTER AND THE GALLEY" is the title of a unique booklet advertising the products of the F. Wesel Manufacturing Company. The cover is a pleasing design in poster effect and the body of the booklet is well displayed and well printed.

"ABOUT the only establishment that makes money without advertising is the mint" is the keynote of an attractive booklet issued by The Inland Press, Asheville, North Carolina. It is printed in black and red on India tint stock with a rough brown cover.

ONE of the most artistic calendars to reach this department is that issued by Kimball & Rogers, Evanston, Illinois. It is hand-lettered and the calendar for each month is printed in black and red on a sheet of gray cover stock, 10½ by 12 inches in size, and the whole tied with a cord.

VALUABLE information and suggestions to the buyers of engravings are found in a booklet issued by the Stafford Engraving Company, Indianapolis, Indiana, and entitled "How to Buy Engravings." It is well designed and well printed and contains many excellent illustrations in black and colors. The half-tones are especially worthy of note.

THREE artistic booklets are at hand from the E. C. Fuller Company, New York and Chicago. They were

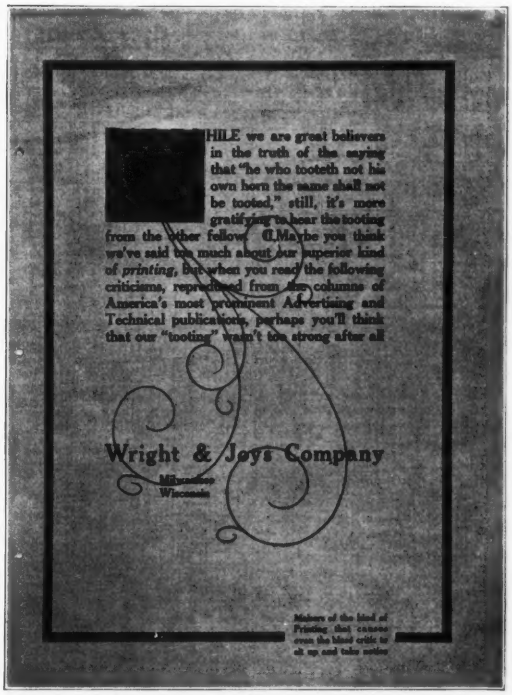


printed by Bartlett & Co. — The Orr Press — New York, and are descriptive of the plant and products of The Smyth Manufacturing Company. A reproduction of one of the covers is shown. The original is in black and gold on light-gray stock.

IN "Straight Tips," a booklet from W. H. Richards, Baltimore, Maryland, the following is found: "Of course, you don't have to have any printing done; you can use a rubber stamp for your letter-head and make out a bill-head on a piece of brown paper and save five or six dollars a year, but if you should happen to receive a valentine from the sheriff — well, you needn't be surprised."

AN artistic booklet, well designed and carefully printed, comes from the Sanders Engraving Company, St. Louis, Missouri. Its title is "Quality" and its object is to show the quality of the engraving done by this firm. This object is very satisfactorily fulfilled in the numerous half-tone and line illustrations shown.

"IN WITNESS WHEREOF" is the title of a booklet of testimonials issued by the Wright & Joys Company, Milwaukee, Wisconsin, "makers of the kind of printing that causes even the blasé critic to sit up and take notice." On the front cover, which is of rough brown stock, is tipped a handsomely printed color reproduction and the title is



embossed. A reproduction of one of the pages is shown, the original being in red, gold, and a shade and a tint of brown. The whole forms a most artistic and effective advertisement.

AN attractive booklet is that issued by Cook Brothers, Los Angeles, California, to advertise their line of business cards. It consists of eight pages and cover, 3 by 5 inches. On the inside of the cover is tipped a sample business card, showing the quality of stock and the price. With the exception of one page of reading matter, the balance of the booklet is given over to specimens of business card typography.

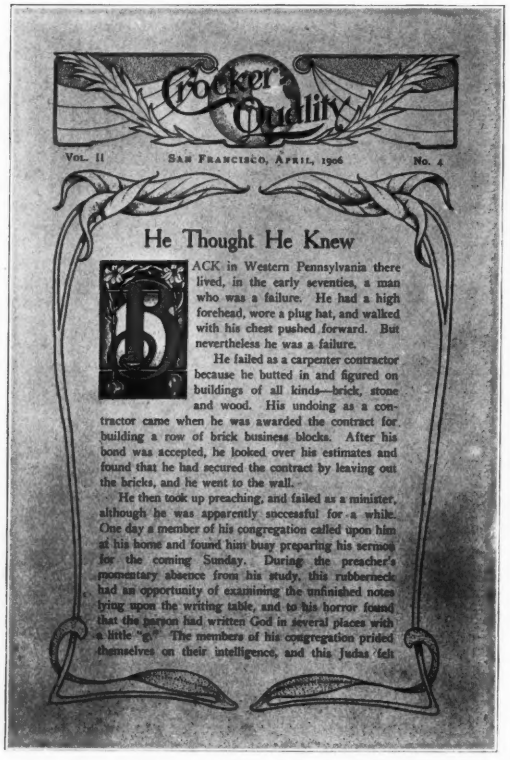
FROM Mr. A. M. Cleland, general passenger agent of the Northern Pacific, St. Paul, Minn., we have received a specimen of an Easter menu card, which is a fine example of this class of printing. An interesting souvenir given to each passenger was a picture of the Golden Gate, east entrance to Yellowstone Park, enclosed in a cut-out mount, without advertising of any kind. Typographically and gastronomically the work is unusually attractive.

A PROSPECTUS of the 1907 art calendars of the Thomas D. Murphy Company, Red Oak, Iowa, is at hand in the

shape of a booklet entitled "One Thing Well Done." The title is chosen from the fact that this company devotes its energies to one thing only — the manufacture of art calendars. The booklet contains many half-tones of illustrations for use on calendars and views of the different departments in the plant.

"THE SHARPE IDEA," as outlined by R. Lee Sharpe, Carrollton, Georgia, in his printed matter, will, if constantly carried out, undoubtedly produce results. It is as follows: "To give every man a full count; to do some printing better than it was ever done before; to eliminate errors; to be an example; to work for the love of work; to recognize no impediments; to develop resources; to master circumstances; to be dissatisfied with anything short of perfection; to print with pride."

THE April number of "Crocker Quality," the house organ of the H. S. Crocker Company, San Francisco, California, is an excellent piece of advertising literature. The designs are unique, the typography and presswork excellent and the text interesting. It can hardly fail being successful in bringing business to its publishers. A


Crocker Quality

VOL. II SAN FRANCISCO, APRIL, 1906 NO. 4

He Thought He Knew

BACK in Western Pennsylvania there lived, in the early seventies, a man who was a failure. He had a high forehead, wore a plug hat, and walked with his chest pushed forward. But nevertheless he was a failure.

He failed as a carpenter contractor because he butted in and figured on buildings of all kinds—brick, stone and wood. His undoing as a contractor came when he was awarded the contract for building a row of brick business blocks. After his bond was accepted, he looked over his estimates and found that he had secured the contract by leaving out the bricks, and he went to the wall.

He then took up preaching, and failed as a minister, although he was apparently successful for a while. One day a member of his congregation called upon him at his home and found him busy preparing his sermon for the coming Sunday. During the preacher's momentary absence from his study, this rubberneck had an opportunity of examining the unfinished notes lying upon the writing table, and to his horror found that the parson had written God in several places with a little "g." The members of his congregation prided themselves on their intelligence, and this Judas felt

reproduction of one of the pages is shown. The original is printed in brown and green.

"PROFITABLE PRINTING," the house organ of The Statesman Printing and Publishing Company, Marshall, Michigan, contains much that is of interest to the buyer of printing and to the printer. Among other things in the current issue is the following: "It gets on my nerves the way some printers spend their customers' money in flub-dub and foolish frippery — ribbons and gold braid and freakish cut-outs and about twelve colors of ink — having a regular go of it to see which can screech loudest. That kind of printing runs more to money than to brains. What was it Pope said about 'covering with ornament one's want of art?' Well, it applies anyhow. This sort of printing reminds me for all the world of a show girl on parade, or a man who made his pile yesterday and is trying to spend it to-day. If you have a leaning that way, turn over a few books of the fifteenth or sixteenth century printers and learn wisdom. They'll teach you the beauty there is in simplicity, they'll teach you that it is better to spend an hour in planning a sensible, tasteful type arrangement that will make your book easy to read and a pleasure to look at, than to brood two hours over attaining a result more outlandish than the last. Also they will teach you that a little good taste goes further than much money."

A REPRODUCTION is shown of a unique calendar issued by the Williams & Wilkins Company, Baltimore, Mary-



land. The original is 10 by 14 inches in size, and at the bottom of the illustration is stitched a calendar of like size, each month on a separate sheet. The whole forms an attractive advertisement.

"SPRING PAINTING" is the title of a convincingly worded little folder issued by the paint department of the Joseph Dixon Crucible Company, Jersey City, New Jersey, manufacturers of graphite, plumbago, black lead, etc. The merits of Dixon's silica graphite paint are carried into the consciousness of the reader in such a way that if he has any interest in the subject of painting at all he feels that he must have Dixon's. Mr. C. H. Spotts is the manager of the paint department—but there are none on his advertising.

THE Barta Press, 28 Oliver street, Boston, Massachusetts, has sent out a fine catalogue on the subject of silverware. The cover is of heavy white stock embossed in blank with a beautifully designed fork. The depth of the embossing is unusual, and the complete and satisfactory delineation of every particle of the ornamentation is exquisitely rendered. The illustrations are made up of halftones of silverware in great variety, admirably engraved and exquisitely printed. It is a strong piece of advertising and a fine specimen of printing.

VOLUME I, number 3, of "Letters," which the author styles as "a pigeonhole dose of ginger and gimp issued every other month," is at hand from the H. M. Van Hoesen Company, Chicago. Among other things to interest the advertiser is a recipe for composing the argument of a form letter, which is as follows: "Take several large sheets of copy paper — a ream or so will do — and before you write one word in favor of your goods — before you advance one boost about yourself, I say — think of the other fellow's views. Climb over to the other side of the

fence and look at your proposition through his eyes. Get down into tangible form, not every feature of your product, but every objection to it; not every advantage it offers, but every disadvantage; every adverse point that might keep the buyer from purchasing. Think, also, of every objection he could make to your letter, every factor that might make him indifferent to a written appeal or calloused to correspondence salesmanship. Then throw on the power switch in your mental thought factory. Think up graphic answers to the objections you have dug up. Paint your goods so as to dispel every doubt. State the facts so as to shake the bottom out of every fancied disadvantage. Then when this is done and you have in your mind or on paper a clear idea of what your customer wants and why you can give it to him, turn on your currents of ginger enthusiasm and sincerity. Two weeks later they may have to put an extra postman along your route."

J. W. BUTLER PAPER COMPANY, 112-118 Monroe street, Chicago, in connection with their regular advertising program, have recently sent out personally addressed letters to the trade with a card containing two photographic studies, shown herewith, which illustrate forcibly the different effects of a letter written on poor stationery and good stationery, the man representing the letter and his clothes the stationery. The card bears the motto,



THE VALUE OF GOOD APPEARANCE.

Photographs of one person. Illustrating the value of good stationery.

"Clothes don't make the man, but they do make all but his hands and face during business hours." The illustrations are two views of one man, the difference being due to his clothes.

LEGACY FOR NEWSPAPERMEN.

By his will (to which are attached two codicils) Mr. John Feeney, proprietor of the *Birmingham Daily Post*, *Birmingham Daily Mail* and *Birmingham Weekly Post*, has bequeathed legacies to the staffs of his newspapers. Editors, subeditors, reporters, salaried correspondents, clerks and foremen of departments who should be in his employ at the date of his death, and should have been so employed for at least five years preceding that date, are left sums equal to three months' salary each. All operators, machinists, and other workingmen in his employment at the date of his decease, and in receipt of weekly wages, are given a sum equivalent to three weeks' wages.—*Linotype Notes.*

PROOFROOM

BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions; tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

THE PROOFREADER AND GRAMMAR.— The following letter comes from E. A., San Francisco: "This was printed in an editorial in a New York paper: 'These men can not buy or steal or control or corrupt.' When it was reproduced in a Western paper the Western editor made it read 'can not buy nor steal nor control nor corrupt.' Will you give your opinion of the change? Also, if you find the first form correct, what should the proofreader have done if his opinion agreed with yours? You give great latitude to the writer, and you recently said, 'I should never think of doing anything but follow copy as a proofreader.' This is a convenient position when you would escape responsibility,

but does it not limit your duty to marking typographical errors? If you follow the rule I have quoted, have you any objection to stating what you consider the work of a proofreader? At another time you said, 'The work, after all, simply consists in seeing what is wrong and having it made right.' Where you find the writer is in error would you not 'think' of changing his copy — that is, amending the proof? Do not the answers in your department give the experience of a book reader rather than that of a proofreader in a very busy morning newspaper office? I have written at great length, but I feel certain the subject will interest many readers — as would also the list of questions you say you asked the lady graduate of the correspondence school."

Answer.— This calls for a long answer, and one that is partly personal. I shall begin with the last question asked. In this department the answers have dealt rather more distinctively with book than with newspaper work, for the very good reason that almost all the questions asked have evidently come from book workers. But, startling as the statement may seem at first reading, I have never read the proofs of a book in a printing-office, or as a printer's proofreader. My first printing-office work as proofreader was for a continuous period of six years on a New York morning newspaper, and I went from that to the editorial rooms of the Century Dictionary, where I read the whole work for the publishers, and of course in a critical, partly editorial, capacity, involving considerable exercise of thought and judgment, not the least responsible and exacting part of my duty consisting in the avoidance of undue encroachment on the real editor's prerogative of decision. When I had been away from the newspaper office about three months I met one of the floor men and he told me the cry every night was, "Oh for an hour of Teall!" I know no better way than this to assert that I am not altogether ignorant of work in a busy morning newspaper office. My only other proofreading experience in a printing-office consisted of nearly eight years on an evening newspaper.

The words asked about in the first question are right, as I see it, in the Western man's form. If I thought otherwise, however, in reading the proof I should not have hesitated a second over them. Evidence was unmistakably present that the editor wanted them that way, and the editor had full right to what he wanted. In such a matter the proofreader would be silly to make an alteration. It is one of the points in grammar on which opinions differ, and with which no one should interfere unless the conjunctions varied, in which case the proofreader should make them all the same.

What has a proofreader to do with "giving" latitude to a writer? Usually the writer has the latitude at his own command, and does not need any giving. But I am using the word "writer" with a little latitude, to include editors. On newspapers, of course, the actual writers are not the final authorities, nor are all editors. Sometimes editors do what the editor does not want done, and it is part of the proofreader's duty to correct according to his knowledge of the editor's desire.

I do not advise any proofreader to escape responsibility that belongs to him, but I do think he's very foolish when he tries to usurp responsibility that is properly editorial. When I said I should not think of doing anything but follow copy, that remark undoubtedly was in immediate connection with some matter that the editor had the only right to decide, and moot questions in grammar are of this kind. If the greatest editor that ever lived happened to write or to pass an error in grammar that was plainly nothing but an error, the proofreader should correct it. Even if an editor punctuates copy so as to make "M. A. Oxon." stand as a man's name, instead of his degree title, as one actually did, the proofreader should correct it. If the proofreader gets copy with the name MINANDOA in capitals, it is his duty to make it Mindanao. This also actually occurred. In many other ways the proofreader's duty, properly done, is helpful; but no one could possibly specify all the details, which vary greatly in different places. One of the most important duties of a proofreader is to remember that he is a subordinate worker, and to avoid taking liberties that do not belong to him.

"Simply seeing what is wrong and having it made right" involves a great deal more than marking typographical errors. Take into consideration the fact that it was said to the trade as a whole, and think a little of the scope implied by that, and you may make a beginning toward understanding its wide inclusiveness. No man could comprehend it entirely. Every bit of printing ever done is included, from the plainest to the most scientific, or abstruse, or occult, or whatever may touch the limit of difficulty. Not a sentence should pass through the proofreader's hands without his being sure that at least it is like what was written, and even that accidents in the writing have been corrected, so that it may be printed as the writer intends it. It is very annoying when a man writes that some purists do something and the printers make him say that some "prints" do it. Also, when a writer speaks of Carlyle's "eloquent language," it must jar him to see the printed matter turn it into "elegant language." The proofreader needs to know the meaning of each sentence he reads, and he will find his hands full if he does this sufficiently to be sure it is right, without stopping to dress it up to the top notch of puristic gentility, either grammatical or rhetorical, or any other -ical.

I have made a long answer to the questions, because I too feel certain the subject will interest many readers. But I have not attempted to cover the details that are suggested. I wrote a few years ago a series of articles on "Proofreading," that took more than a year to publish in THE INLAND PRINTER, and even they were not exhaustive in detail. The subject is simply inexhaustible.

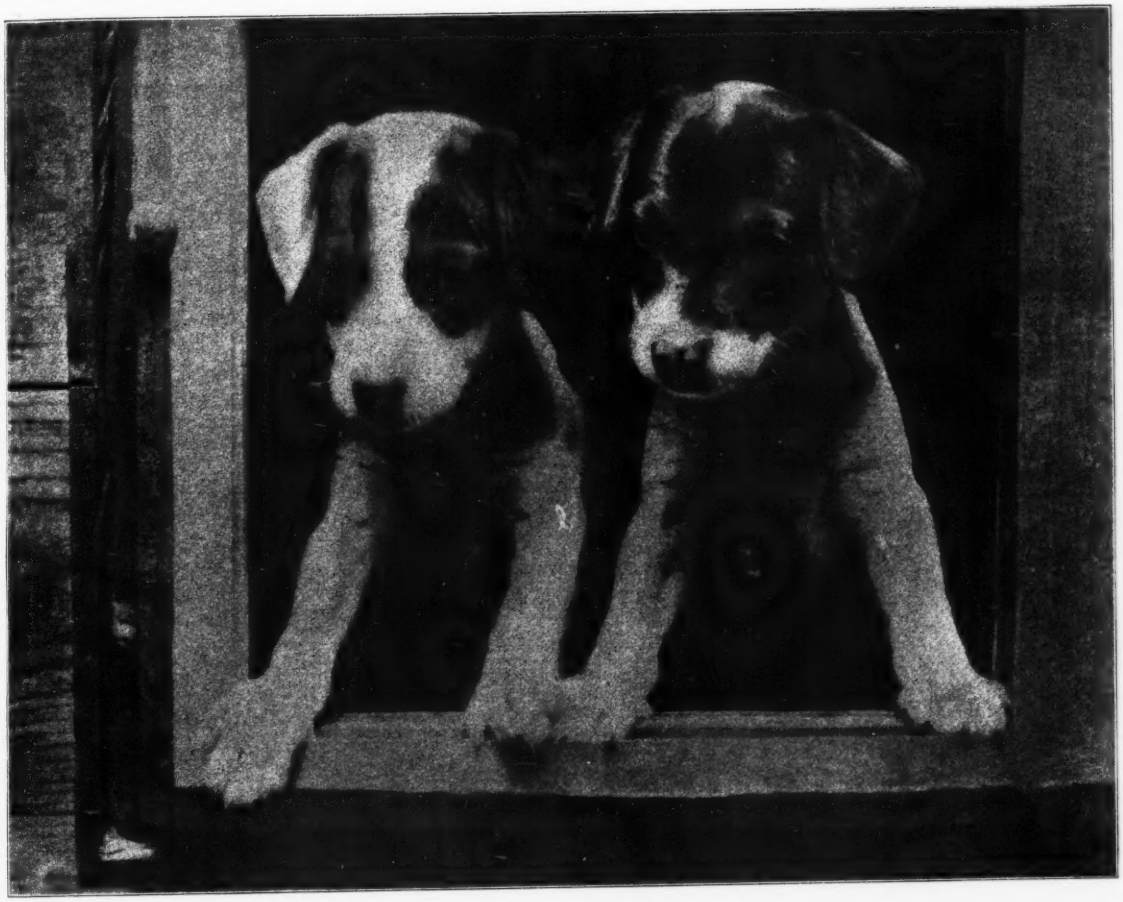
I do not remember saying that I asked any lady any questions. A woman did come to my desk, after getting a diploma from a school, and prove conclusively that the diploma was worthless, because she did not know how to read proof, but not by failing to answer questions. She was tested by actual work on proofs.

G. & C. MERRIAM COMPANY PROTECTED.

A decision affecting the infringement of foreign copyrights on American publications has been handed down by the United States Circuit Court of Appeals favoring the G. & C. Merriam Company as against the United Dictionary Company. Judge Kohlsaat's finding that the United Dictionary Company had the right to publish the English edition of "Webster's High School Dictionary" because the American copyright was not included in the English edition is reversed. The reason given by the Merriam Company for not including the American copyright in the foreign edition was that it would prejudice British purchasers against the volume.

BEST PRINTER'S MAGAZINE.

We think THE INLAND PRINTER is the best printer's paper published. Best wishes to THE INLAND, and we hope that it will improve with each number in the future as it has in the past.— *Trent Printing Company, Knoxville, Tennessee.*



"Who Whistled?"

The Inland-Walton Engraving Co.
120-130 Sherman St.
Chicago.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

SOUVENIR POST-CARDS.— M. R. B., Oceanside, California, asks for the address of a Chicago firm who can furnish souvenir post-cards. *Answer.*—The Bellman Association, 350 Dearborn street, Chicago, furnishes souvenir post-cards for the trade.

SALTED PAPER FOR DESIGNER'S USE. — V. H., Zanesville, Ohio: "Can you refer me to a dealer in salted paper for designers' use, a dealer in Chicago preferred?" *Answer.* — Eugene Dietzgen Company, 181 Monroe street, Chicago, can supply you with this kind of stock.

LEATHER OR IMITATION LEATHER CARD CASES. — J. W. N., Rochester, New York: "Where can I get leather or imitation leather card cases?" *Answer.* — The Donker & Williams Company, 1322 Wabash avenue, Chicago, manufacturers of advertising novelties, can supply you.

PATENT ROLLER TRUCKS. — F. P. T., Cleveland, Ohio: "Kindly let me know where the Shaw Manufacturing Company moved to and if they make patent roller trucks." *Answer.* — The American Type Founders Company will no doubt be able to give you the desired information.

LEATHER COVERS FOR DUPLICATING SALES BOOKS. — P. P., Great Falls, Montana: "Can you tell us where to buy the leather covers used to hold duplicating sales books?" *Answer.* — The Henry O. Shepard Company, 120 Sherman street, Chicago, are prepared to do this class of work.

GLUE FOR COVERING. — W. T. J., Vinton, Iowa: "Where can we get a first-class glue at a reasonable price to glue on the covers of a journal? We stitch through and paste covers on afterward." *Answer.* — Baeder, Adamson & Co., 172 East Lake street, Chicago, can supply you.

INDIVIDUAL MOTORS FOR JOB PRESSES.— A. P. C., Macon, Georgia: "Some time ago we noticed an article in THE INLAND PRINTER concerning three individual motors for job presses for $100. We would like full particulars concerning same." *Answer.* — We beg to refer you to The Robbins & Myers Company, Springfield, Ohio.

CELLULOID GUIDES FOR INDEX CARDS. — J. A. F., Philadelphia, Pennsylvania: "Do you know of any process for the application of celluloid guides to index cards other than putting the celluloid on the front or back and trimming it off?" *Answer.*— Write to the Celluloid Company, 211 East Jackson boulevard, Chicago, for information on this subject.

COLLAPSIBLE METALLIC TUBES.— H. Z., Holyoke, Massachusetts: "Will you please advise me where I can buy collapsible metallic (flexible) tubes for holding photo paste?" *Answer.*—The following firms can supply you: New England Collapsible Tube Company, New London, Connecticut, and the Consolidated Fruit Jar Company, 290 Broadway, New York city.

EMBOSSED DIE-CUT SCRAP PICTURES.—J. W. W., Bridgeport, Connecticut: "Can you inform me where I can procure embossed, die-cut scrap pictures, such as are used on hidden-name cards?" *Answer.*—The Donker & Williams Company, 1322 Wabash avenue, and the Bennett-Thomas Manufacturing Company, 334 Dearborn street, Chicago, can supply you.

ENVELOPE-MAKING MACHINERY. — H. M. I. & Sons, Topeka, Kansas: "Will you kindly send us the addresses of manufacturers of envelope-making machinery?" *Answer.* — The following firms manufacture machinery for making envelopes: Lester & Wasley, Norwich, Connecticut; Hopkins' Son Machine Works, 123 Taylor street, Springfield, Massachusetts; Blackhall Manufacturing Company, 10 Lock street, Buffalo, New York.

METAL ADVERTISING NOVELTIES. — "We would like to know where metal advertising specialties can be purchased. The thing we have in mind is for a concern engaged in the manufacture of steel beer cases, and it is their desire to put out a paper-weight made of cast iron enameled in various colors to represent a steel case." *Answer.* — The Donker & Williams Company, 1322 Wabash avenue, Chicago, are manufacturers of advertising novelties and may be able to give you information on the subject.

READY-PRINT SHORT-STORY MAGAZINES. — J. F. S., Washington, D. C.: "Could you advise me whether there are any firms putting out 'ready-print' short-story magazines, and, if so, will you kindly give me their addresses? I would like to get about forty pages of short stories per month, in size about 6 by 9, devoid of advertising; either 'ready-print' matrices or plates." *Answer.*— The Western News Company, 204 Madison street, Chicago, or the Associated Press, 138 Jackson boulevard, Chicago, can give you information on this subject.

MAKING ENVELOPES BY HAND. — Arthur Canary, Indianapolis, Indiana: "Will you tell me if you have or know of any book of instruction on the making of envelopes by hand. If you can furnish such a work I will be glad to know the price at once. I am indirectly interested in a house here that makes a great many envelopes by hand, but are unable to get the profit out of it we should. We use a Seybold die machine, but the fault seems to be in the gluing and gumming." *Answer.* — We do not know of any publication containing information on this subject.

BOOKS ON DRAWING AND PHOTOGRAPHY. — F. M. K., Flint, Michigan: "Could you name some good books for a photographer to study, wishing to acquire a knowledge of drawing for reproduction (in facsimile) or for photographs, or reproducing in absolute facsimile every line and dot in artist's drawing?" *Answer.* — We list the following books on this subject: "Drawing for Reproduction," by C. G. Harper, price, $2.25; "The Camera and the Pen," by Hepworth, 25 cents; "A Handbook of Illustration," by Hinton, $1, and "Photography for Artists," $1.

STEEL DIES, ETC. — H. S. E., Greenville, Texas: "Can you direct me to some firm that can make me a paper-knife to cut an oval as large as can be made from card stock 11 by 14 inches, one side at a time? Also the address of a firm that can furnish three-color cuts, 6 by 8, or printed pictures in three colors." *Answer.* — The Storey Finishing Company, 215 South Temple street, Chicago, manufacture dies such as you require; they also can furnish the press in which to do the cutting, or will do the work for you if you wish. You could cut an oval in an ordinary printing-press by procuring steel rule, such as is furnished by the American Typefounders Company, either tempered or soft, bending it to the shape desired and using a sheet of zinc or brass under the tympan of the platen press. The American Three-Color Company, Chi-

cago, can furnish three-color cuts in any size required, or three-color pictures such as you desire.

PRINTING ON SILICATE AND CELLULOID. — W. S. T., Marion, Indiana: "Enclosed please find sample of silicate. Would like information as to where to purchase same and at about what cost, also where to get celluloid and how to print on either." *Answer.* — A. A. Weeks, manufacturing stationer, New York city, can supply you with silicate. The December, 1904, number of THE INLAND PRINTER contained an article on how to print on celluloid (page 367). B. F. Blodgett & Co., Leominster, Massachusetts, can supply you, and further information on the subject may be obtained from the Whitehead & Hoag Company, Newark, New Jersey.

TICKET PRINTING MACHINERY. — A. B. W., Wilkinsburg, Pennsylvania: "I would like to ask concerning the necessary machinery required to print tickets in rolls, such as are used in the different summer amusement places, numbered, perforated, one and two colors, and rewound in rolls. We have been unable to get the names of firms that manufacture that sort of machinery. Would it require a special equipment other than that needed in a well equipped plant — other than the press?" *Answer.* — The New Era Press Company, 18 Tremont street, Boston, Massachusetts, manufactures a special press for this class of work. Full information on the subject may be obtained from them.

ESTIMATING COST. — L. B. B., Waterbury, Connecticut: "Have you in any of your issues described a thoroughly good system for cost accounting in job offices employing not more than a dozen men? Are such issues in print and can I obtain them? Can you refer me to any literature on the subject?" *Answer.* — From time to time articles have appeared in THE INLAND PRINTER on the subject of estimating cost and under the department heading, "Business Office," the subject is discussed monthly. As we have not complete files for sale we can not furnish copies of the numbers containing these articles. We would advise you to get "A Money-making System for the Employing Printer," by E. B. Stuart, price $1. The Inland Printer Company has it on sale.

J. B. LYON COMPANY TURNS OUT ARMSTRONG REPORT IN EIGHT DAYS.

There has just been accomplished at the establishment of the J. B. Lyon Company, of Albany, New York, one of the most tremendous efforts in bookmaking ever attempted. Copy for the report of the Armstrong insurance investigating committee, making ten thousand printed pages (sixteen million ems) was received at the office of that company after business hours on April 5. Notwithstanding the intervention of two Sundays, one thousand sets, bound in cloth and boxed for shipment, were ready for delivery early on April 16, the undertaking, therefore, having consumed only eight working days.

The original statement by the J. B. Lyon Company of the time required for the production of five hundred sets was two weeks — a proposal characterized as impossible of fulfilment by many practical printers. Estimates submitted by several of the largest printing houses in New York city and elsewhere ranged from sixty to ninety days. The local office, therefore, not only made twice the number of sets in a little more than one-half of the time set by it, but produced that quantity in one-eighth of the time asked by its nearest competitor for the completion of the smaller number.

An idea of the proportions of this undertaking may be formed when it is said that it involved the handling of twenty-seven tons of Linotype and thirteen tons of stereotype metal, and the ordering, manufacture and transportation from a point more than one hundred miles distant of three carloads of paper. Two hundred persons were engaged in its consummation.

That this result could be obtained without material disarrangement of the tremendous regular business of this company and by the employment of less than one-fourth of its total equipment comments favorably not only upon the efficiency of the organization of this great printing house, but upon the capability of Albany workingmen and women, as well.

"PUNCH'S" EDITOR TALKS TO PROOFREADERS.

Owen Seaman, the new editor of *Punch*, helped to make things merry at the sixteenth annual dinner of the London Association of Correctors of the Press. He responded to the toast of "Literature." He told of a leader-writer who wrote that it would be the purpose of a newspaper to call a spade a spade. The sentence appeared in print: "It is our intention to call a spade a spape."

One began, said Mr. Seaman, by calling a spade a "spape" and went on gradually to describing a thing as a "terminological inexactitude" when one meant that it was a damned lie. — *Fourth Estate.*

"FAMILIARITY breeds contempt," but courtesy, like water, is cheap, yet essential to a healthy business life.



THE OLD AND THE NEW EDITOR OF "PUNCH."

TRADE NOTES

THE Berkeley Press (Irving K. Annable) announce their removal to 127 Federal street, Boston, Massachusetts.

ON May 1 the Chicago salesroom of the F. Wesel Manufacturing Company removed from 310 Dearborn street to 150-152 Franklin street, near the corner of Madison street, one block west of the elevated loop station at Madison street and Fifth avenue.

THE copartnership heretofore existing and doing business in the city of Chicago under the firm name of Champlin & Smith has been dissolved by mutual consent of the partners, Mr. Daniel H. Champlin and Mr. George R. Smith. Mr. Smith has withdrawn from the business, and hereafter it will be carried on by Mr. Champlin under the name of D. H. Champlin Type & Machinery Company, at the old place of business of the firm of Champlin & Smith, 121 Plymouth court, Chicago.

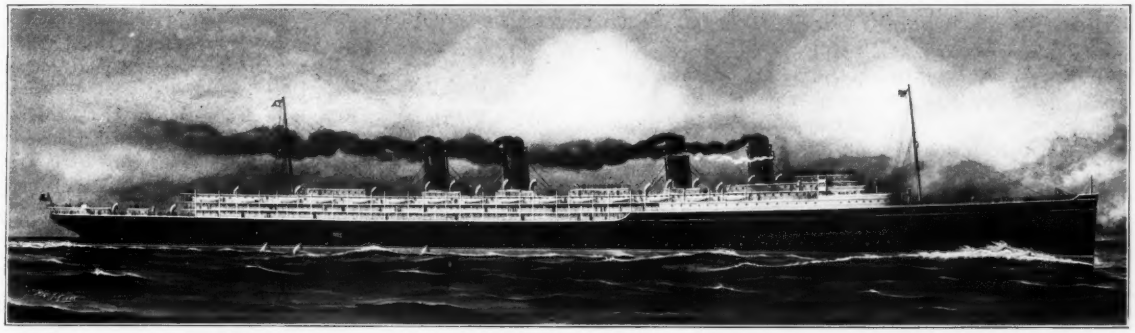
THE S. Obermayer Company, preparatory to remodeling its Cincinnati offices, has taken temporary quarters in the Union Trust Company building. Extensive improvements will be made, as the company has felt for some time that the capacity of its general offices was inadequate to meet its rapidly growing business.

HOUGHTON, MIFFLIN & Co. announce that they have established a special department under the direction of Mr. Bruce Rogers, who, since his return from Europe last fall, has equipped the printing department for outside work of the special character which has made the Riverside Press editions distinctive during the last few years.

MR. CHARLES E. THURSTON, for a number of years superintendent of the Rooney & Otten Printing Company, New York, is now superintendent of the McConnell Printing Company, 230-238 William street, New York, recently organized. Mr. Thurston is one of the best known printers in New York, and his accomplishments as a printer will make his services a strong factor in the new company.

ON April 2 the employing printers of Spokane, Washington, gave one of their occasional banquets at Davenport's. The function was in honor of Mr. John S. Pinney, of the general office of the American Type Founders Company. Each plate at the banquet was supplied with a copy of the menu, set in Linotype slugs. The menu was a burlesque imitation of a theater dodger. Mr. G. C. Corbaley, chairman of the entertainment committee, reports "a hilarious time was had."

THE Lanston Monotype Machine Company have declared a dividend of two per cent on the capital stock of the company out of earnings, payable on April 23. The vigorous advertising campaign instituted by Wood & Nathan, the selling agents, has been such as to place the records of the machine before every printer in the United States and Canada. The knowledge of printers' ink and its advantageous application in effective advertising is rarely shown to better advantage than by the Monotype advertisements. This is merely repeating the opinion maintained by the trade generally. There has been a lull in the campaign recently, but the aggressive Mr. Nathan is again in evidence with new creations from the Monotype and fresh and striking arguments.



Gigantic twenty-five-knot, quadruple-screw turbine steamships Lusitania and Mauritania, now building for the Cunard Steamship Company, Limited, Liverpool. The largest vessels ever designed, and they will carry five thousand people across the Atlantic in four days. They will be 800 feet long, 88 feet wide, 60 feet deep, 75,000 horse-power and 43,000 tons burden. Elevators will connect six passenger decks, and nearly all the luxuries of city homes — from electric curling tongs in my lady's cabin-de-luxe, to a daily newspaper with wireless press reports, have been included in the plans of these wonderful creations of naval architecture.

(From copyrighted drawing executed by Nicholas J. Quirk, after official specifications.)

PRINTERS' technical terms are peculiar and apt to excite a smile when used before the uninitiated. Our Americanisms are too well known among the craft to cause comment, but some of our English cousins' terms sound odd, to say the least. For instance, in a recent issue of the London (England) *Daily News*, among other advertisements were the following:

> COMP. requires *grass* for Thurs., Fri. or Sat.—L. S., 2 Somerset villas, Beaconsfield-road, Southall.
>
> LINO. (N. S.) 5,000. Take charge own. Changes. Accept part case or Grass. Disengaged. S. 21 Pulross-road, Brixton.

An Englishman translated the above into United States by explaining that the comp. who "required grass for Thurs., Fri. or Sat.," was not necessarily a vegetarian needing food for those particular days, but that the term "grass" was English for occasional work. The "N. S." in the other ad. is short for Non-Society, which means non-union.

THE Brooklyn *Eagle*, of March 5, gives an account of a strike of the employees of G. & C. Lewis Co., bookbinders, 218 William street, Manhattan, which proved a failure. Two binders being in arrear of dues to the union, according to the *Eagle* account, officers of the union waited on the president of the Lewis Company and informed him that the delinquents would have to pay their dues or be dismissed.

Otherwise a general strike would be ordered. Mr. Baylis, the president of the company, declining to be a collection agent, the strike was ordered, the men went out, their places were filled and the stream of trade continues. The G. & C. Lewis Co. have run a union shop for ten years and paid the highest wages.

MR. W. P. DUNN, president of the W. P. Dunn Company, printers, Chicago, is an alderman of the city, noted for vigor and aggressiveness in everything he attempts. He was instrumental in pushing through a resolution increasing the liquor license fee to $1,000. The Chicago *Tribune*, in noting the development of the measure, says: "Mayor Dunne has signed the ordinance fathered by Alderman Dunn. Well done!"

SHORT FORM.

A famous battle has been won.
Let loose the jubilee!
It was a victory for Dunn —
The Dunn without the "e."

GOOD ROLLERS, HOW TO USE THEM AND KEEP THEM GOOD.

BY J. F. JOHNSON.*

Much has been written concerning the manufacture of rollers and the troubles encountered in their use, but little of sufficient value to the pressman to enable him to avoid the difficulties.

There is no part of the many details that enter into the process of perfect printing that receives so little attention as the rollers, yet on no part of the process of good printing is perfection so dependent.

The prevailing methods of cleaning and the facilities for handling the rollers are largely responsible for this deplorable condition. Two of the most common methods in use are to wash them in the press or on a ladder in a dark place on the pressroom wall. These methods prevent proper inspection and give extreme difficulty in thorough cleaning as well as resulting in a dirty and oil saturated floor, a very dangerous fire hazard.

The purpose of this article is to outline the method of cleaning and handling the rollers in our pressroom. It has been found to keep the rollers perfectly clean and maintain the year around that nice fleshy surface they have when they come from the rollermaker, as well as an orderly and perfectly clean pressroom. Does it pay? Just try it.

To begin with, let us advise you not to try to make your own rollers. Had you at your command the best formula for making rollers in use to-day the chances are that you would fail, as there are exact conditions which must be complied with in the making up of the composition and selection of materials.

Two sets of rollers a year should be the limit — May to September for the summer and October to April for the winter. With careful attention this should keep the average printer in good rollers. Here is a good illustration: About a year ago the writer was called by a large manufacturing concern in another city who were having trouble in making the inks on their work lie smooth on the solids on very good enamel stock. In spite of all their efforts it persisted in leaving the form with a disagreeable mottled appearance. The plant was shut down temporarily at the time of the visit. On entering the pressroom we found the rollers out of the presses and stacked on both sides of a ladder built like an inverted ∧. One glance at the rollers was sufficient to locate the trouble. Most of them looked and felt as though they had received a nice coat of varnish. A few weeks ago I was invited to look through the pressroom of another concern in the same line of business, whose product is perfect, inks lying on nice and smooth. They had occasion to wash up while we were there, which afforded us an opportunity to examine the rollers. What we anticipated was before us — rollers that evidently received as much attention as the work — the secret of success.

In the first part of May we place our summer rollers in the press. On removing the winter rollers we cover them freely with machine oil, such as is used in oiling the presses. About the first part of September we take out the summer rollers, box and ship them to be covered with winter composition, replacing them with rollers taken out in May, which we use until the return of new rollers.

If the weather is dry and you maintain a temperature of 75° three feet from the floor, your rollers will season sufficiently in a couple of days. When the rollers have seasoned cover them freely with machine oil at once and from this time on keep them covered night and day with either oil or ink.

In placing and adjusting the rollers in the press exercise great care in setting the rollers. Don't have them dragging over the form or set too light to properly ink the form. Try the set of the rollers at least once a week with a type-high gage. Instruct the feeders to avoid raising one end of the roller too high before removing the other end from the socket in taking rollers out of press, as it has a tendency to lift the roller socket out of adjustment and on return to press is liable to melt the roller by pressing too hard against the iron rider as well as preventing it from inking the form. You can not keep your rollers properly adjusted if the press sockets or roller journals are badly worn. Get new sockets and have all worn roller journals bushed. Oil the roller journals frequently while the press is running and after every wash-up. Should you have presses with angle rollers without iron riders use a little common soap in the sockets. It will lubricate them sufficiently and prevent "spinning" when leaving the ink plate.

CARE OF ROLLERS IN USE.

When inking up, put ink on all the way across the rollers. When running, put a couple of drops of machine oil or vaselin on the ends of the rollers as frequently as necessary to keep the ink from drying up. Neglect of these two requirements will result in torn and cracked roller surfaces. Should you find the ink beginning to dry on any part of the rollers it is best to wash up at once the whole press, as it is exceedingly hard to check this when once started. Should a roller be torn or cut fix it at once in the following manner. Take a small wet rag and sponge the injured part clean. In a couple of minutes it will dry. Then sponge it again. This will make the composition melt readily. Now lay the roller in a horizontal position, torn side up. Have several matches ready at hand, a light piece of twine long enough to go around the roller a couple of times and a piece of cardboard well oiled with machine oil on one side, long enough to go around the roller. Light one of the matches and hold it as close to the composition as possible without burning, at the same time pressing the tear apart that the composition may melt below the surface. Continue this match application until the composition runs together. Then place the cardboard around the roller, oiled side next to composition, and fasten lightly with cord that the composition when cool may conform to surface of roller. In a few minutes it

* Superintendent Pressrooms, Gage Printing Company, Limited, Battle Creek, Michigan.

will have cooled sufficiently. Do this if possible at the close of the day's run, so the roller may stand over night. Do not use all four of the form rollers on work that requires no more than two or three. Save the one next to the cylinder as much as possible that it may be in the best condition for heavy work. Use your riders in addition on heavy forms.

THE BEST METHOD AND MATERIAL WITH WHICH TO WASH ROLLERS.

Almost every pressman has his own opinion. In thirty years' experience we have tried most of them. About four years ago we adopted and are now using the following most satisfactory and economical method, by which we have practically eliminated the customary wash-up time of ten, fifteen or twenty minutes. We use machine oil (the same used to oil the presses) to clean our composition rollers. The reason this is better than a solvent is because it does not evaporate before you can wipe it off and thus leave a film of dissolved ink on the rollers that in time gets heavy enough to leave a hide of a lead or cardboard in thickness that is impossible to remove, and the rollers have that dry, dead, smooth surface devoid of all suction. With such rollers it is impossible to run the ink soft enough to lie smoothly on the paper. Machine oil will stay on until you wipe it off, making it possible for you to remove every particle of the ink. At the end of the day's work we do not wash up, but run a little machine oil on the rollers before removing from the press and stacking on the rack and pay no more attention to them until the press is ready to operate the next day, when they can be cleaned in about two minutes with the aid of the rack, a very neat and handy revolving stand no larger in diameter than a two-foot rule, designed to be fastened to the frame at most convenient side and in such a position as not to interfere with the operation of press, which we installed on all our presses about four years ago. With the aid of this device we have found —

(1) That the feeder is enabled to clean the rollers in two minutes, as he can use the best lighted position. He finds his cleaning materials at hand and disposes of his waste and cleaning material without having to leave the one position.

(2) That there is no oil nor ink to wipe from the floor, for the rack takes care of it all.

(3) That in frequent wash-ups during the day we can wash up the entire press in five minutes.

(4) That a very desirable saving is made in the rags used, as every press has its own clean and waste receptacles, making it possible to trace the source of all wasteful use of material.

(5) That there is an entire absence of unsightly rag receptacles scattered about the room.

(6) That a perfectly neat and clean pressroom is maintained at all times. In case ink had been allowed to dry on the rollers it is sometimes necessary to use a solvent. Follow this up with a wash of machine oil to remove what may be left by the evaporation.

REMOVING COPY INK.

About a year ago we noticed this method in a small trade journal. We have used it since then with much satisfaction and the ink had very little effect on the rollers. When you wish to clean them do not soak them with water or sponge them with a damp rag. Do not use any water at all. Water is what sends the ink into the composition. Take a half-dozen or more sheets of supercalendered paper. Lay them on the floor in a level place or on a table. Lay the roller on the sheets and take off the ink by rolling the roller on successive sheets until the paper shows no sign of ink. Then return rollers to press, ink up with black ink and wash up the same as for black.

For many years we have given our rollers the following treatment. At the end of the week we stop the presses one hour earlier than the usual time, wash up the rollers and wipe them with a wet rag from which all surplus water has been wrung out. This removes all film that may have accumulated during the week and leaves the composition perfectly clean. You can not remove this film if it has been allowed to grow for any length of time. On our winter rollers we take a little glycerin (enough to moisten the hands) and rub it well into the face of the roller. After this has been done, take a liberal quantity and go over them again. Now give another set of press rollers the same treatment. By this time the first set may be gone over again, merely rubbing the glycerin already on well over the roller. Repeat the operation until the composition has absorbed most of the glycerin. When it assumes an appearance much resembling an inked roller you may safely leave it, as it will absorb without leaving streaks. Sponge your summer roller the same way, but as soon as dry cover it with machine oil. Do not use *glycerin*. "Too much trouble," you may say. Well, it was considerable work before we installed the handy little rack, which takes out all the footwork, but we always found it paid. If you wish to experience every Monday morning that satisfaction you undoubtedly feel when putting a new set of rollers on the press, adopt this method of caring for the rollers. In our extended experience we have taken great pleasure in passing this method on to many grateful pressmen and found in only one instance this dead one — "Aw g'wan, I learnt how to wash rollers twenty-five years ago; you can't show me."

In conclusion. Keep your mind open to new ideas. Do not use winter rollers during the summer months. The warm, sultry weather brings the glycerin to the surface and your rollers will either refuse to take the ink or will deposit the glycerin in spots on your work. Keep your pressrooms at a temperature of not less than 75°, the height of the ink fountain from the floor. Your ink soft enough so that the paper may lift all the ink from the form at each impression. (Boiled linseed oil is a good and economical reducer for illustrated work.) Clean and polish your cuts and your half-tone troubles will fade away.

You will find yourself a crack-a-jack before you know it.

THE LINES OF LEAST RESISTANCE.

The men who achieve success are not those who spend their time prating of the severity of the competition they are called upon to meet, or the hardness of the conditions of production in their respective lines, but they are the men who, having entered the race and made up their minds that they will succeed, consider the conditions that they must overcome and those that they can put aside, and from that point devote all their energies to the battle with the things that may be changed, not wasting any of their gray matter upon those acknowledged to be unchangeable. No man can accomplish anything by butting his head against the stone wall of the inevitable, and the successful man is he who selects the lines of least resistance, and makes headway in them before his competitor realizes what has happened, and then it is easy for him to keep in the lead. Some printers need to study the situation from this point of view. — *Printers' Engineer.*

REPORT TO THE MILWAUKEE TYPOTHETAE OF THE COMMITTEE OF INVESTIGATION OF THE CANNON STRIKE.

From the Cannon Printing Company, of Milwaukee, THE INLAND PRINTER has received the appended report of the investigating committee on the strike against that house by the Milwaukee Typographical Union. The report of the committee is distinctly against the union, but the force of the arguments, the tolerant and judicial tone, render it one of the most unusual documents that have been presented regarding labor troubles:

To the Milwaukee Typothetae: MILWAUKEE, March 27, 1906.

The undersigned, a committee appointed to investigate the strike at the Cannon Printing Company, beg to submit the following report:

They have investigated carefully the strike in question. At a meeting of the committee, evidence was, by their invitation, submitted personally by Mr. Bernard Cannon, president of the Cannon Printing Company, and by Messrs. W. A. Arnold, Henry Ohls and J. F. Sayers on behalf of the Typographical Union, the three parties last named being those who, according to the testimony on both sides, were responsible for the strike and have directed its continuance from the start. In addition to this personal testimony, a copy of the sworn testimony made in court by Henry Ohls in the matter of the injunction brought by the Cannon Printing Company against the officers of the union was submitted to your committee as evidence by Mr. Cannon, and sundry other papers submitted by either party were received and carefully considered. The services of a stenographer were secured for the purpose of reporting the hearing before this committee, and the stenographic report of such hearing is respectfully submitted as an appendix to this report. The committee desire to express their thanks to the parties severally named as having testified before them; and since each party very willingly answered all questions submitted and gave every assistance to the committee in pursuance of their investigation, the members of the latter feel that they are in possession of all the facts necessary to report intelligently upon the case. Happily, there was practical agreement by both parties in regard to the main facts, and differences only as to resultant obligations.

It appears that the Cannon Printing Company were employers wholly of union labor prior to the strike called on January 17, 1906. Some few days prior to that date they accepted from the St. Paul *Pioneer Press* a considerable job of composition consisting of work from the State of Minnesota to be done in their (Cannon's) office. The *Pioneer Press* is one of the houses against which a strike was directed in the eight-hour campaign waged by the International Typographical Union, and the strike was still in progress at the time this work was accepted by the Cannon Printing Company. A committee of the union, consisting of Messrs. Arnold, Ohls, Sayers and President Thomas of the St. Paul union, thereupon visited Mr. Cannon and asked him to cease work upon that job, threatening that otherwise a strike would at once be called against his office. There was sufficient delay pending negotiations so that, according to Mr. Ohl's sworn testimony, corroborated by the union members at our hearing, the union formally voted that the Cannon Printing Company were, in doing struck work, violating the following provision of the contract of July 6, 1904, between the Typothetæ and the union:

"It is further agreed that, should, during the life of this agreement or before the expiration thereof, the National Typothetæ, of which the Milwaukee Typothetæ is a member, and the International Typographical Union, of which Milwaukee Typographical Union, No. 23, is a member, agree to a work-day of a less number of hours than specified in the appended scale of prices, the judgment of the two aforesaid national and international bodies shall become a part of this contract without further notice, and the party of the first part will continue to pay the scale of wages herein enumerated."

This contention being reported to Mr. Cannon, he denied absolutely that the paragraph cited or any part of the contract mentioned forbade him to accept struck work. Since, however, a difference of construction of the contract was the issue between his house and the union, he thereupon demanded arbitration under the following section of the contract which the union maintained, and he denied, that his house had violated, to wit:

"It is agreed by the Milwaukee Typothetæ, party of the first part, and Milwaukee Typographical Union, No. 23, party of the second part, that in the event of any difference of opinion arising as to the rights of the parties under this contract, or whenever any dispute as to the construction of the contract, or any of its provisions takes place, to at once refer the matter in dispute to a committee of three, the Milwaukee Typothetæ, party of the first part, to choose one and Milwaukee Typographical Union, No. 23, party of the second part, to choose one; these two so chosen shall select a third. To this committee shall be referred all matters under dispute, and its decision shall be final and binding to both parties to this agreement, to the end that fruitless controversy shall be avoided and good feeling and harmonious relations be maintained, and the regular and orderly prosecution of the business in which the parties have a community of interest be insured beyond the possibility of interruption."

This demand to arbitrate was peremptorily refused by the representatives of the union, Messrs. Arnold, Ohls and Sayers. Your committee feel bound to report that in its opinion, in this refusal the union, and particularly its three representatives already named, directly and unquestionably violated the written contract made between the two organizations. Another claim being made that the work was contrary to the "union label" contract, to which the Cannon Printing Company was a party, was met by reading from that contract that the penalty for its violation was only the recalling of the label, and that a strike would thus be unjustified on that ground. Your committee did not, therefore, feel it germane to inquire whether in fact the label contract had been violated, the point not having been pressed by representatives of either side.

It is beyond question that the attitude of the National Typothetæ toward struck work is that they will maintain the right of Typothetæ offices to do such work, when not forbidden by local contracts. There is no contract in Milwaukee excluding such work. It is equally beyond question that the tradition of trades unions is directly hostile to such work among its members. Your committee would deprecate the raising in practical manner of that long-standing issue between the two organizations at a time when, in the nation at large, the relations between the two are seriously strained.

Happily, the point was not the determining one in the breach of relations between the Cannon Printing Company and the union. The evidence shows that at the demand of the union, Mr. Cannon agreed that work on the *Pioneer Press* contract should immediately cease, and should not be resumed "so long as he desired to maintain friendly relations" with the union. He therefore telegraphed accordingly to the *Pioneer Press*, abrogating the contract. In taking this action which, however prudence may have suggested it to him, Mr. Cannon was under no contract or other obligation to do, and particularly in the face of the refusal of the union to fulfil their contract obligation to arbitrate the difference, your committee feel that Mr. Cannon did his utmost to be thoroughly just in relieving them from the necessity of doing struck work which was offensive to them.

Next day, having already abrogated the contract with the *Pioneer Press*, Mr. Cannon received a new order for the completion of the same work from the Attorney-General and the Public Printer of the State of Minnesota to be done for the account of the said State and not for the account of the struck house of the *Pioneer Press*. That telegraphic order reads as follows:

"ST. PAUL, MINN., Jan. 16, 1906.

"*Cannon Printing Company, Milwaukee, Wis.:*

"Go on with work on code for account State of Minnesota.

"Signed: E. T. YOUNG,
"*Attorney-General.*

"A. N. DARE,
"*Printer for State Code Commission.*"

Work was therefore resumed under the new order. It is evident that from this point the work was in no sense struck work. Mr. Cannon had ceased and refused to proceed with the work so long as it was for the account of the *Pioneer Press*. From no conceivable point of view can it be held that he was estopped from fulfilling an order given by the authorities of the State of Minnesota. The evidence submitted shows that the same union committee, learning of this resumption of work, refused to receive the explanation of its changed status, refused to examine the telegram from the Attorney-General of Minnesota, refused to grant any further delay, refused to state their grievances in writing, and called the strike to begin immediately. The union employees of the Cannon Printing Company responded to the call and went on strike. This was more than two months ago, and the strike still continues. These, briefly stated, are the facts, as set forth at length in the stenographic report submitted herewith.

The first defense raised by the committee of the union is that the telegraphed order of the Attorney-General of Minnesota, to resume work for the account of the State, was one which the Attorney-General and the Public Printer of that State had no authority to give, without first advertising for bids. Your committee have carefully considered this objection, and are of the opinion that a contract bearing on its face the authority of the Attorney-General of a State was *prima facie* evidence of his right to issue it, and that no duty to examine the legality of an order emanating from him is incumbent upon a layman in the law. It would be a proceeding calculated to provoke mirth had Mr. Cannon responded to the telegram of the Attorney-General, that he, the Attorney-General, was exceeding his legal authority in presuming to issue such an order. One would not have a remarkably successful business career should he refuse an order on such a ground. Your committee, being composed wholly of laymen in law, have not deemed it necessary for them to examine the legal point thus raised as between the Attorney-General of Minnesota and Messrs. Arnold, Ohls and Sayers, and it does not appear that the legal question was ever submitted to the Typographical Union itself for a vote. From the time the work was resumed under the new contract the union committee acted avowedly on their own responsibility, without referring the new question at issue to the union. We are, therefore, able to acquit the union itself from indorsing so absurd a position as this, which was gravely maintained by each of the members of the union committee that called the strike and that testified before us. Whatever be the law of the State of Minnesota, it appears to your committee that if the Cannon Printing Company chose to risk obtaining payment for their work from the State of Minnesota by honoring a

contract signed officially by its Attorney-General, no further inquiry on their part was called for.

The second point submitted in defense of their strike by the union committee is contained in what purports to be a telegram from St. Paul printed in the Milwaukee *Sentinel* two days after the strike had begun, which was submitted in evidence by the union committee, and which stated as of the date then current that the Attorney-General of Minnesota had abrogated the contract with the *Pioneer Press* and let a new contract with St. Paul parties for the work in question. The contention raised by the union committee is that that printed dispatch, dated two days later than the telegraphic order of the Attorney-General, was evidence that at the time of sending the latter the contract between the State of Minnesota and the *Pioneer Press* had not yet been broken. Your committee considering this point are of the opinion, first, that this newspaper clipping could not have influenced the union committee in calling the strike, for the strike had already lasted two days when the item was first printed; second, that, even if true, it is immaterial what contract may have existed between the State of Minnesota and the *Pioneer Press*, and the exact moment of its abrogation, the whole issue being as to the contract between the State of Minnesota and the Cannon Printing Company. Whether in fact the legal formalities necessary to terminate the contract with the *Pioneer Press* had been concluded before the Attorney-General authorized the Cannon Printing Company to do the work for the account of the State of Minnesota, your committee have no way of determining, no evidence having been laid before them by either party. Nor is the question germane. On the main question and on each subsidiary one, one must choose between the construction of the law of the State of Minnesota put upon it by the Attorney-General of that State and the construction given to it by Messrs. Arnold, Ohls and Sayers in the name of, but not with the knowledge of the union. And even if the latter construction were correct, it would still not follow that the Cannon Printing Company should have refused the contract if they believed it would be paid for; and that question was obviously for them alone to determine.

The third defense raised by the union committee is that the Cannon Printing Company violated the promise already quoted from the contract between the Typothetæ and the union, in that by doing work which a struck shop in St. Paul had been unable to perform by reason of the strike there existing in the course of the eight-hour campaign, the Cannon Printing Company were violating the truce as between the advocates of the eight-hour contract and its opponents, which, according to such interpretation, the Milwaukee Typothetæ was bound to observe. It should be observed that Mr. Arnold dissociated himself from the other members of the committee in presenting this point, as well he might, for it is obvious that if the Typothetæ and the union had contracted with each other to observe a truce as between the contesting parties in the general strike now in progress in the country generally outside of Milwaukee, the Milwaukee union was constantly violating that contract by paying large assessments into the national strike fund of the International Typographical Union. We make no such charge against the union, for it is obvious, on reading the paragraph already quoted, that no such agreement was made. According to the testimony of Messrs. Ohls and Sayers, corroborated by the sworn evidence of the former in the injunction proceedings, this novel proposition was deliberately asserted by the union itself, as well as by the two members of the strike committee other than Mr. Arnold; nor did the latter deny that the union had in fact taken this position, though he disavowed any belief in its validity for himself. Confronted with the question why, if the union put one construction upon the contract and the Cannon Printing Company another, they refused to arbitrate the question, as provided for in the contract itself, they replied simply that they could not, under union rules, arbitrate a question relating to the eight-hour matter. Nor could they show how the resumption of work on the Attorney-General's contract could have borne on that matter. It should be added that, though Mr. Arnold repudiated for himself the construction of the contract which the union had given, and which chiefly determined the strike, he yet justified the latter and admitted that he had acted with the other two members of the committee in calling and continuing it.

In conclusion, your committee beg to report specifically upon the questions severally submitted to them, as follows:

(a) They hold that the Cannon Printing Company not only fulfilled to the letter every obligation into which either they or the Typothetæ had entered, but also that in discontinuing "struck" work for the *Pioneer Press* when requested to do so by the union committee, they went farther than our contract compels us to do in order that the harmonious relations between themselves and the union might be maintained.

(b) That the Milwaukee Typographical Union specifically violated its contract with the Typothetæ in refusing to arbitrate the original differences between the Cannon Printing Company and the union with relation to the *Pioneer Press* contract; and that Messrs. Arnold, Ohls and Sayers, by virtue of their authority given them by the union in dealing with the Cannon Printing Company, but without referring the question directly to the union, violated the contract with the Typothetæ for themselves, and forced the union without its direct approval into the attitude of violating the contract, first by refusing to arbitrate the differences over the Attorney-General's contract, and second by calling and continuing a strike in defiance of such arbitration contract between the two bodies.

(c) Our own judgment is that personal enmity on the part of certain members of the union toward Mr. Cannon, of the Cannon Printing Company, was the real cause of the strike, and that the immediate issue was only the nominal cause of a conflict which such members of the union desired to establish. This belief, which we do not assert with the positiveness of the conclusions heretofore set forth, is based largely upon the testimony of Mr. Arnold that there had been earlier friction between Mr. Cannon and members of the union, which led them not to desire to arbitrate the present differences. Whether this belief is well founded or not, it is a matter of sincere regret to us that the Milwaukee Typographical Union, No. 23, should have been led by its strike committee, Messrs. Arnold, Ohls and Sayers, into a position so indefensible. Moreover, we believe that this dispute is of the nature that is peculiarly susceptible to satisfactory arbitration. The only real question at issue was whether the telegram of the Minnesota State authorities was a subterfuge or a bona fide contract, and three disinterested men could have solved that question easily in a very brief session. To say, as did one of the union representatives before our committee, that "We had nothing to arbitrate," does not suggest that desire for peaceful settlement of labor difficulties which union men profess, nor yet a desire to fulfil their written contract to submit differences to arbitration. If arbitration is ever to be deemed useful in any sort of labor disagreements, this was preëminently such a case.

The present status of the strike appears to be as follows: The union has no grievance whatever, real or imaginary, against the Cannon Printing Company at this time; has made no demands upon that company since the men were called out, but persists in maintaining an attitude of aggressive persecution by continuous and repeated attempts to cripple the Cannon Company by attempting to induce men to leave its employ, and by means that seem to us unfair, to throw discredit upon the Cannon Company, with what end it is extremely difficult to determine.

We recommend to the Typothetæ the adoption of the following resolution:

"*Resolved*, That the report of the committee of investigation of the Cannon strike, with its accompanying papers, be placed on file, where members of the local Typothetæ or of the United Typothetæ of America may have access to it on request, and that the committee be discharged from the further consideration of the subject."

(Signed) FREDERIC C. MOREHOUSE,
CHAS. GILLETT,
GEO. H. OWEN.



BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

OLD and dirty half-tone cuts filled with dried ink are the bane of the pressmen, an appreciation of whose troubles has induced Mr. J. F. Johnson, 15 Garrison street, Battle Creek, Michigan, to place on the market an outfit which is warranted to clean and polish the hardest proposition a pressman can experience in this line. Mr. Johnson's advertisement appears on another page of this issue.

THE Johnson Automatic Roller Rack and Perfection Adjustable Overlay Table, two conveniences, the inventions of a practical pressman, have been placed on the market recently, and are receiving the favorable testimonials of those who are putting them in use. The rack is attached to the press, doing away with wall racks and giving an increased working space in the pressroom. The rollers are handled conveniently, washed rapidly, and oil and rags are economized. The Johnson Overlay Table is constructed entirely of iron, except the cutting-board, and is light, strong and substantial. It is mounted on ball-bearing piano-wheel castors, so that it can be readily placed at the most advantageous point for the pressman to make ready while watching running work. The advertisement of the Johnson Automatic Roller Rack Company, Ltd., Battle Creek, Michigan, appears on another page of this issue.

THE Dewes punching and eyeleting machine, which is being introduced to the trade by E. G. Ackermann, 290 Broadway, New York, is so designed that it can be used either for punching or eyeleting, independently or in combination. It is the most simple and effective on the market, and an all-around machine for jobwork. The feature of combining two machines — punching and eyeleting — has been tried in the past with but indifferent success, owing to the difficulty in operating the various mechanical movements, and at the same time having sufficient rigidity to keep the tools in an operative condition. In the Dewes machine the punch and eyelet-set are combined on one head and the work shifted automatically from the punch to the eyelet, insuring perfect work and giving great strength to the machine. The machine is fitted with gages that can be adjusted to a great variety of work, such as the punching and eyeleting of cards, calendars, tags, tablets, cloth samples, index work, etc. It will also punch and eyelet metal attachments to cards and tablets, and long strips up to five inches wide can be fed by an automatic attachment. Changes to different sized holes and eyelets can be made without trouble, and holes can be punched and eyeleted any distance apart up to four inches. The capacity of the machine depends only on the dexterity of the operator. An illustration of it may be seen in the advertisement on another page of this issue.

GALVANO STEEL GALLEYS.

It would be a matter of astonishment to the ordinary layman if he could be shown the amount of material that is in daily use in the properly systematized printing-office. In nothing would this be a greater surprise than in galleys. Wherever Mergenthaler Linotype slugs or machine-set type is stored, the matter of galleys means a serious expense. Brass galleys run into money. The Challenge Machinery Company, of Grand Haven, Michigan, has solved the problem of a low-priced galley. They are just putting on the market the Challenge Galvano Steel Galley. These are made of galvanized sheet steel. Nothing could be more durable, and the galvanizing assures freedom from rust. They are made accurately. Excellent proofs can be taken in them, and the cost is only a fraction of the high-priced brass galley. They are kept in stock in all of the regular book, news and job sizes, and special sizes can be furnished on application.

CHAMPLIN TYPE AND MACHINERY COMPANY.

Of the changes occurring this spring among the dealers in type, printers' supplies and the kindred lines, the most notable perhaps is that of the dissolution of the firm of Champlin & Smith—the head of the firm, Mr. D. H. Champlin, having purchased the interest of Mr. Smith, has organized the Champlin Type and Machinery Company, which will continue the business at the old location, 121 Plymouth court, Chicago. All lines of goods handled by the old firm will be continued by the new one, Keystone Type and Golding Machinery still being leading features. Some important new lines about to be added will be announced later.

The new firm occupies a position somewhat different from the usual dealer whose business is generally localized. Owing to their specialties and their strong lines of machinery, and also to the extensive acquaintance of Mr. D. H. Champlin in the large cities, their dealings cover a wide range. The Patented Combination Chase, which they own, is already in use in nearly every good-sized city from Portland, Maine, to San Francisco, California, and in many Canadian cities.

The American Press Seat, for which this concern is the exclusive agent, has been placed in offices throughout the States and in Canada.

A motto of the old concern was "Our customers say we give better service than they get elsewhere." The new concern proposes to maintain this and even render it more emphatic.

With the best of goods, straightforward business methods and unexcelled service they are prepared to take the best of care of all business intrusted to them.

PAPER-CUTTER IMPROVEMENT.

Printers, bookbinders and the great number who use paper-cutting machines will be pleased to learn that an improvement has been made that overcomes the trouble experienced by all users of such machines. The practice has always been to insert a square, narrow strip of hard wood in the bed of all cutters, upon which the knife descends, and into which the edge enters a very little every time a cut is made. After a few cuts the wood chips out and a trough nearly a quarter of an inch wide is left in the stick, due to the knife springing and not descending upon the stick in the same place every time. This causes the bottom sheets of a pile of paper being cut to enter the depression, roll up and tear at the edges. To overcome this a new stick must be inserted or a sheet of tough cardboard or

strawboard placed beneath the paper every time a cut is made. This is very annoying and entails considerable expense. Frederick G. Willard, a practical printer, of Utica, has invented a substitute for this cutting stick, which is circular in form, and is turned automatically a little after each cut. The act of cutting the paper closes or heals a wound previously made in the cutting surface by the knife, and for this reason the device will never need to be removed or renewed.— *Herald-Dispatch, Utica, New York.*

A MODEL FACTORY.

The John Thomson Press Company, makers of the "Colt's Armory" platen presses, has completed a new factory in New York city and moved its plant from Hartford, Connecticut, to the new location.

The building is designed to afford great rigidity, the most advantageous placing of machinery and an abundance of light throughout. The structure is of steel and brick, the heavy machinery is set on the first floor on deep concrete foundations, the window area is about eighty per cent of the area of the side walls and roof. The principal offices and drafting-room are on the second floor, front, and large fireproof vaults provide safe storage for drawings, patterns, etc. The construction is "slow-burning," and automatic sprinklers and a separate fire-pumping system are to be installed.

The power plant is a separate structure and is equipped with a gas producer which makes power-gas from coal and delivers it to a gas engine which is direct-connected to a dynamo. The power is electrically distributed to motors in the main building, suspended from stringers secured to the steel beams. These motors drive short sections of line-shafting which run in roller bearings. A hundred horse-power boiler provides for the heating, but the factory is not heated by steam direct, but by a forced draft of warm air.

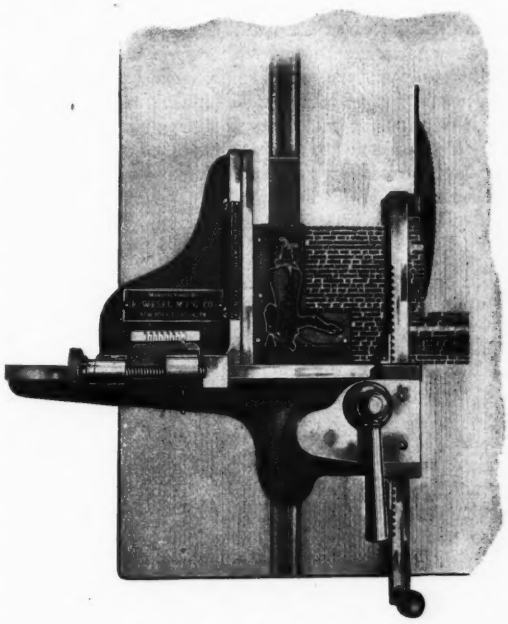
The building contains about 31,000 square feet of floor space, and adjoining lots have been purchased and the building so designed that additional space may be added as required without interfering with the regular operation of the factory.

The site of the plant is in that portion of Long Island City lying along the East river, and shipping facilities by rail, water, or truckage are unexcelled. A large proportion of the employees of the company have elected to leave Hartford and follow the factory to its new location. Comparatively few realize the vast and sweeping changes now being made in this section of "Greater New York." The Pennsylvania railroad tunnel is being driven from two headings, the trolley or "Belmont" tunnel from four headings, and the Blackwell's Island bridge is partially completed. All the entrances to these are within a radius of half a mile from the factory, and will make it as accessible from the Grand Central railroad station as are the city hall or post-office.

SLIDING CLAMP FOR LINOTYPE MATTER.

A useful device for job and newspaper printers has just been put on the market by the F. Wesel Manufacturing Company, in the shape of a sliding clamp for the rapid and accurate handling of Linotype matter on the saw table. The advantages of this attachment are well shown in the accompanying illustration. Both the clamp and the gage can be instantly set and locked at any desired point within the capacity of the device, and the gage is graduated by picas, also having an indicator to show the number of picas and a micrometer adjustment to show the number of points being cut from the work. No matter what the length of the slugs, they are always clamped at a point next to the saw blade, and can not spring.

The capacity of this slug-cutting attachment is forty picas in length, fifty-four picas in width and it gages



LINOTYPE CLAMP AND MICROMETER GAGE.

within five picas of the saw. It was designed to fit the popular and low-priced printer's saw table, manufactured by the Wesel people, many hundreds of which are in use. Though new upon the market, the attachment has received the most flattering praise from its users.

A NEW ROTARY PERFORATING MACHINE.

The advantages of the rotary perforating machine just placed on the market by the National Perforating Machine Company, of Kansas City, Missouri, have met with instant appreciation by the trade. The Carlton Rotary Perforating Machine, which is its distinguishing title, has new and novel features, among which is its ability to perforate, cut, trim and score paper all at one operation. There is no burr left on the reverse side of perforation and work can be run either before or after printing, so that presswork need not wait for perforation, or vice versa. The machine is fitted with a perfect delivery by which the paper is left squared up so that it can be easily handled, and the feed-guides are arranged so that work can be fed from right or left at the will of the operator. The machine never clogs; indeed it can not as it makes a clean cut through the paper but does not cut any particles away. In short, the machine is made along entirely new lines. The divisional perforations are formed by a disk having its periphery divided into blunt impress surfaces acting upon the hardened peripheral face of a rotating platen, thus making a clean cut, and leaving no ridges or rough surface on the under side of the paper. Each perforating disk is mounted in a separate bearing and is adjustable longitudinally and circumferentially. Each disk is independent of every other disk and can be separately adjusted with the greatest nicety to make the proper impression on the paper. There

is a perfectly smooth, highly tempered steel cylinder running the whole width of the machine upon which the perforating disks bear just hard enough to puncture the paper as it passes through, and the only adjustment is to space off the perforating disks to the desired width. The perforating disks are not set rigidly against the cylinder, but the tension is controlled with a spring. The steel cylinder and the perforating disks are made of the best of steel and tempered so hard that they just roll together without damage to each other, with pressure enough from the spring to puncture whatever passes between them. There is not a gear wheel about the machine and only one shaft that revolves from twenty to thirty revolutions per minute; only two boxes to wear, no tapes, no rubber bands, no carrying devices or attachments of any kind — the cylinder and disks do all the work.

An illustration, with other facts about the machine, will be found in the advertisement of the company on page 172 of this issue.

IMPORTANT PATENT DECISION.

Judge Ray has just handed down a decision in the United States Court for the Southern District of New York, in a patent suit, which is of great importance to the bookbinding trade.

The Smyth Manufacturing Company, of Hartford, Connecticut, manufacturers of the well-known Smyth book-sewing machines, brought suit against T. W. & C. B. Sheridan, agents for the National and Martini book-sewing machines, for infringement. The patent upon which the suit was brought contains broad claims covering important features embodied in the Smyth machines, and Judge Ray's decision places a very broad interpretation on the claims of the patent and holds the Sheridan Company as infringers.

This decision, therefore, gives the Smyth Manufacturing Company the sole right to manufacture and sell book-sewing machines in which are embodied features covered by the claims in the Reynolds and Jacobs patent.

E. C. Fuller Company, of New York and Chicago, are the American selling agents for the Smyth Manufacturing Company.

SOME MORE DECIMAL ACTIVITY.

Apropos of the "Metric" system, it is of the greatest possible coördinate value to note the present movement of the American Institute of Electrical Engineers through Mr. F. B. Crocker, chairman of the standardization committee. The institute is seeking an expression of its members in the form of a letter ballot "in favor of" or "against" the resolutions which follow. These resolutions were favorably reported to the board of directors on March 23. The results of this ballot are to be submitted to the Congressional Committee on Coinage, Weights and Measures, before May 1:

WHEREAS, The Metric System of Weights and Measures offers very great advantages by its simplicity, consistency and convenience in every-day use, as well as in engineering and scientific calculations and computations; and,

WHEREAS, These advantages have already been demonstrated by the universal adoption and entirely successful use of the Metric System in all civilized countries, except Great Britain and the United States; and,

WHEREAS, All the electrical units in universal use, such as the volt, ampere, ohm, watt, etc., are metric units; and,

WHEREAS, The industrial use of these electrical units would be much facilitated by the general adoption of the metric system:

Resolved, That this committee unanimously recommends the introduction of the metric system into general use in the United States at as early a date as possible without undue hardship to the industrial interests involved.

Resolved, That this committee favors such legislation by Congress as shall secure the adoption of the metric system by each department of the National Government as speedily as may be consistent with the public welfare.

F. B. CROCKER, *Chairman*.

Written for THE INLAND PRINTER.

THE KNOCKERS' TABLE.

BY JOHN T. BRAMHALL.



THERE is a round table in the café of the Chicago Press Club which is known to the initiated as the "Knockers'" table. Not as a term of reproach, either, but rather as a modest style of glorification, as the title "Philistine" was adopted by some gentle spirits whose hand was against no man. In truth the Knockers knock nobody and nobody knocks they. There are other tables, affected respectively by the "Hucksters" or trade-paper men; the "Section Gang," or railroad and engineering paper men; the "Forty Thieves," a libelous cognomen bestowed upon the publishers; and the "Vestry," where the club officers usually gather to discuss business, and then there is the long table, like this: $\frac{0000000000}{01 \qquad 10}$, which the irreverent style "The Last Supper," which is where the elect sit when there is a "function." This must not be confounded with the other long table, known as the Reporters' table, which is the very reverse of the above, and is like this: $\frac{1 \qquad 1}{0000000000}$. This, however, is not in the Press Club café, but in the dispensary of the pie foundry, on the street.

It is no close corporation that forms the "hoonta" of the Knockers' table. You may meet a well-known author, whose ordinary conversation sparkles with epigram so that you wish you had a basket; a poet, with the wit of Diogenes and the gentle soul of Elia; a pen artist and playright, whom nature built in double size to hold the great heart she placed in him; and beside him is the Unscrupulous Boss, whom you would better consult if you have political ambitions, but here he sedulously eschews politics, and like old Diedrich Knickerbocker in the circulating library of his friend, John Cook, he "drinks spa water and talks about the ancients." Here again is a ready quoter of Scripture who was obliged to take over a Mexican mine for an advertising debt, and found it to be a chunk of solid gold, which has so far, however, failed to affect his perennial good nature. Here too, is a civil engineer (one of the few civil people at the table), who can give you the latest on the molecular theory, or enlighten you as to the building of Solomon's temple. Here are a couple of writers of national fame, and between them, quite conveniently, a publisher's agent who is glad enough to take their MSS. without reading. Extremes meet, for antipodean to the trade-paper man who was fortunate enough to lose his job on a daily and is now well to do in consequence, is the poor editor of a suburban weekly who wishes he knew how to pay his white-paper bill. Though it takes a linguistic center rush to sit in with such an aggregation of intellect there is one silent partner who is tolerated on account of his excellent qualities as a listener. It is a simple proposition that there need be but one Boswell where all the rest are Johnsons. And so, while others fence across the board or tell their ancient tales, the Librarian quietly pulls his beard, eats his simple meal of "chicken feed" or "excelsior," and catches as many of the good things as convenient and lets the "hot ones" pass harmlessly by.

The Knockers' table is the reverse of the bed of Procrustes, being so elastic that there is always room for one more, and like the great bed of Ware can better entertain a dozen than one. So it is that loyal Knockers often bring a friend (recommending a previous cold bath and exercise) who may perhaps be a parson, a candidate for Congress or an out-of-town editor. It is understood, however, that he brings no chestnuts with him.

Not the least of the good things that can be said of the

Knockers' table is that here nothing is ever said that might, as it were, bring a blush to the cheek of innocence, for here sits the Censor himself, with deep-sunk eye and stern, forbidding visage that would well become a Dominican cowl, and if an expression were dropped — nay, a word — which would debar second-class matter from publication, he would be the first to stamp it with his disapproval. In fact, the only person whom the Knockers will not shove up for is Captain Costigan.

And if ribaldry is tabooed, so is business. I can not picture to myself the fate that would inevitably befall the unthinking man who should introduce, for example, the subject of life insurance, or a real-estate deal, at the Knockers' table, as I have heard them noisily proclaimed at common, ordinary, hoi-polloi restaurants. He might be scalded in coffee, or smothered in pie, or disgracefully drowned in water; or he might be put to the torture of silence. Another subject, which though not entirely forbidden is seldom mentioned, is politics; the common politics of the day. I mention these things here, as some of my readers might have the honor of an invitation to the Knockers' some day, and a little instruction, as was given in Queen Anne's time to the officers of the guard, not to throw the bones under the table, might not be amiss. The Unscrupulous Boss himself never remotely refers to the subject, and the Editor never discusses it. Public measures often come up for attention, and are commented on, briefly and pointedly, and then the talk turns to the stage, the current book or story, or the latest move by the President. Apropos of this, when the Editor the other day called down the Mexican for the offense of talking politics, the latter gracefully told the story of the stockman who calmly and without remonstrance permitted a stranger to kiss his wife, but who would not consent to his opening the tariff debate at his dinner table. And this is the sentiment among the Knockers.

The Knockers' table is, indeed, a cosmogony of Chicago, with the striking omission of the commercial spirit. "Hamlet with Hamlet left out," you say. Not entirely so. It is inquiring, anxious to understand every question from the other side; optimistic; even esthetic; impatient of priggery and sham, and thoroughly sincere. To sit at the Knockers' table is to take a course in applied civilization.

THE LIBRARIAN PRESENTS SOME MSS.

"I have here," said the Librarian, who came in late to the Knockers' table, as usual, compelling the others to make room for him, "some unpublished manuscript that I think will be interesting."

"Most of us have goods of that description," said the writerman.

"If it is your own," said the Mexican, "you may file it away."

"Barking up the wrong tree, as usual," said the Librarian, quietly. "On the occasion of one of our high jinks given to the Press Club ladies to square ourselves for a prolonged season of closed doors, the authors kindly contributed some original sketches, ——"

"Uncalled-for garments," commented the Mexican.

"Original sketches; but owing to the very lengthy program — no, I did not say proggr'm — this eleemosynary labor proved a work of supererogation."

"Leave the table," said the Mexican, "and understand that such ribaldry is not permitted."

"And the result is that I have them on my hands," continued the Librarian, unheeding the interruption.

"Which shows they are of no value," said the Mexican.

"As I have not seen one of yours among them, I would hardly say that," retorted the Librarian. "But I was about to ask what your collective wisdom thought of publishing them for the benefit of the Authors' Fund."

"At your risk," stipulated the Publisher.

"Better assess the subscriptions, and use the stories as a club for those who fail to come down," said the Mexican.

"And when you have finished your baled hay, we will appoint the Trade-paper man, against whom we have a grudge, to look over the stuff with you, for he knows the market value of goods," said the Doctor, for authors, like prophets, are not without honor except in their own country.

The Librarian and the Trade-paper man accordingly withdrew to the Dead Men's Corner, and the Librarian read the first of the papers, which was as follows:

ABEY-AB AND THE SEA-SAW.

If there was one feature of the landscape that impressed the dawning intellect of Abey-Ab with its dreariness and total lack of variety, it was the seascape. Since his visit to the shell people and his loss of forty cowry shells in their shell game, which was the precursor of bridge, he had felt even less love for the sea than before, but he had a sneaking sort of intuition that after his recent adventures with the saber-tooth and the mastodon that these families had it in for him if he ventured too far into their bailiwick. As he read from the simple weather indications of the day, the smoke rising perpendicularly from his home fire, he determined upon an expedition across the estuary in his new possession, his yacht — his coracle, to be precise — for he had already evolved that primitive and valuable idea in transportation, the importance of the short haul.

We have already seen how the coracle was formed out of the dried hide of the aurochs, which had been carelessly thrown over a pile of brush and which, offending the growing niceties of his sense of smell (another evidence of dawning civilization), he had thrown into the water, where it floated about with a cobble stone or two for ballast. And it will be recalled how Be-aye Bay had noticed the floating thing, and how in an unguarded moment he crawled into it as it lay upon the beach; and great was the child's delight when he found that it would rock quite as easily as his cradle in the tree top. But not so great was the youngster's delight when he saw that in some way or other the home fire and the midden and the lodge were running away from him, and with them his prospects for dinner. So, with the primitive instinct of the race in distress, he lifted up his voice and bawled lustily. The maternal instincts of Ma-Ma had kept her ears open while engaged in the occupation of plucking a couple of birds, during which we may imagine that she grumbled somewhat that her lord and master had not provided a goose, which would have called for no more labor and would have provided oil for cosmetic. But her weather ear was open, as we have said, and at the first shrill cry she leaped quickly to her feet, heedless of the birds that fell into the fire, and rushed to the beach. Nor did she pause to divest herself of her clothing that would impede her movements, for in all truth and honesty the ladies of the day had literally the same complaint as Miss Flora McFlimsey: "Nothing to wear"; so, all unaccoutered as she was, she plunged into the tide, and swimming with lustier strokes than when she took that famous swim with Abey-Ab, she soon caught up with the auroch hide, and pushed it easily to the shore, where, after soundly boxing the ears and other parts of the chubby anatomy of Be-aye Bay, she let it lie upon the shingle.

But the inventive mind of Abey-Ab had prompted him

to fasten some branches on the hide, as braces, and otherwise in a rude fashion of his own to tinker the thing up, and he had tried his own weight in it, and after finding that he could push himself along with a stick and the flat of his hand, had fashioned a rude sort of paddle, and was now, in fact, a navigator.

So, on this morning of which we speak, Abey-Ab essayed an excursion across the frith, where the indications for game were better than in his own inhabited neighborhood, and knowing full well that if he got a ducking he could swim for it, for his Waterbury watch would be none the worse. It was when he was midway in the channel that a curious thing protruded into the bottom of his boat, the same being a broad blade of bone, armed with teeth upon both edges. The frail boat, too, was nearly capsized by the blow, and was now tossed backward and forward and round about, so that Abey-Ab, had he had a less strong head than appertained to the people of the day, would have become dizzy. As it was, he quickly realized that he had been attacked by some creature of whose character and habits his previous experience gave him no information, and being of a nature curious and adventurous, as well as somewhat angered by the abruptness of the attack, which had deprived him of his best spear and bow, by throwing them into the water, he grasped his knife and hastily dove into the sea after his enemy.

And then there ensued a struggle which the people of our day would have given the price of a football game to see and thought themselves well repaid, for fish and man and coracle were whipped about into a mass of foam. Had the great fish been able to free himself from the auroch hide, he would have made short work of Abey-Ab and rubbed his flat nose on the bottom of the sea, but hampered at both ends as he was, for the strong hands of the man had gripped him by the tail, he put up a stubborn fight and endeavored to wear out his air-breathing adversary, and would surely have done so, had not a third party come to the rescue.

For Ma-Ma, who since the adventure of Be-aye Bay, had no great opinion of the auroch hide as a means of transportation, had been an anxious spectator of the fray, and seeing the dreadful battle approach the shore, had swum out like a true helpmeet as she was, to the rescue of her consort. Nor did she pause to ask questions, as some wives of the present day might do, but plunged boldly into the fray, and fastening her fingers into the great red gills of the fish, and calling upon Abey-Ab, when she could get breath, to hold on to the tail, the two of them soon had the swordfish at their mercy and towed him, coracle and all, to the shore.

Then spoke the woman: "Did I not tell you, Abey-Ab, that that thing was not a good go-thing? You might have saw as much for yourself."

"No, the fish might have saw. I saw him saw into my boat."

"No, Abey-Ab, I came, I saw, I got you out."

"But see this tooth; this sword with teeth all over it," said Abey-Ab, avoiding a controversy.

"I see, I saw," she replied.

"Then it must be a sea-saw," said Abey-Ab. And this closed the incident, while Ma-Ma cut some slices from the great fish for their supper, which, as suppers went in that primitive time, was not half bad.

"That's not a bad story," said Joe, when the reading was concluded, "and I have no doubt that it will be adopted as supplementary reading by the school board, to cultivate, in the minds of the young, a knowledge of the habits of our earliest ancestors."

THE LIBRARIAN READS ANOTHER MANUSCRIPT, WHICH IS FAVORABLY RECEIVED BY THE CRITICS.

"The next story I will read to you," said the Librarian, as the committee of the Knockers' table met, pursuant to adjournment, "is not up to the author's high level."

"Few of them are," said the Trade-paper man. "I know these fellows. They are filled up with the next story before the one in hand is finished, and they slap it along, hit or miss."

"Well, here goes then," said the Librarian. "I suppose you will say that it is nutty at the start. It is entitled: 'Woodchuck Hollow, by Ropey Weed.'"

Woodchuck Hollow lies in the middle part of Tennessee. Here are broad pastures flecked with daisies, and on the poorer knolls may be detected the velvety leaves of the mullen, known in English conservatories as the American velvet plant. Among the neighboring hills winds the clear stream called Pebbly Run, whose smooth waters now mirror the skies, then caricature the sun and anon break into ripples of laughter at the stately cardinal flowers upon the banks, in which merriment the trout, careless of the gaze either of plotting schoolboy or ruminating cow, often join and leap for joy. The smiles of last night's moon, and the winkings and blinkings of Venus and her attendant luminaries, are carried down on the bosom of Pebbly Run and given freely to cow or schoolboy, or to the brown-faced maiden with bucket on arm who may be crossing the rude footbridge formed of the trunk of a great sycamore.

In the fence corners and along the lanes grew the odorous jimson weed, the elecampane, fennel, dock and thoroWort, while in the woods might be found the mandrake and the bittersweet and many other favorites of the grandmothers and the herb doctors, and to which was owing, no doubt, the distinctly dopey flavor of the air of Woodchuck Hollow. The locality owes its name to the great number of woodchucks which infest the productive fields, feeding upon the clover roots and taking large toll from the farmers' grain. The woodchuck is, indeed, a grafter, but as he is a humble one, and does his grafting in quite an open and honest way, he has no friends, and the prevailing avocation of the denizens of Woodchuck Hollow is the shooting of this vermin, which is done not with the shotgun, but with the rifle, that distinctively national weapon with which Americans, and especially Tennesseeans, have become so proficient.

Woodchuck-shooting, in the region of which I speak, is not a diversion, but an art. The hunter must not be content to nail up a large number of skins upon the side of his cabin, but they must be free from bullet holes. For such is the clear vision and the accuracy of aim of the nimrods of Woodchuck Hollow that they lie along their stump fences and drop the unsuspecting rodents from a distance of five hundred yards or more with a shot through the eyes as they impudently survey the landscape from their hillocks.

And more than a score of such skins had Abel Hickman tacked upon the log ends and sides of his cabin. They proclaimed its owner a person of consequence to Joshua Jones, the schoolteacher, as he rode up to the door at the close of a summer's day, his saddle-bags filled with papers and his head full of learning. In answer to his summons, a man who looked like a dope fiend opened the door.

"Evening, sir," said Joshua. "May I have supper for myself, and horse and lodging for the night?"

"We don't keep no tavern, stranger, but I reckon we can take care of you, if you're not too particular," replied the man, sizing up the stranger to see that he was no hated revenue officer.

"You will find that I am not squeamish, and I can honestly say that I would rather partake of your hospitality than to pay twenty-five dollars a day at the Waldorf-Astoria."

"Thank you, stranger, won't you 'light? I'll give your horse some hay and corn."

"I will, and thank you. 'Provender for one's horse is better than a feast for the master,' says the Arab," replied Joshua, dismounting.

"Where are you from, stranger?"

"I am from the East. I came from Richmond, and my name is Joshua Jones," replied the traveler.

"Richmond? That's the other side of the mountains, isn't it?"

"Yes, the mountains are between us and Richmond," replied the schoolmaster, carefully emphasizing the point that Richmond was of more importance than the mountains.

As they entered the house, a young girl came into the living-room from the outside kitchen, bearing a platter of fried bacon and potatoes, the steam of which was very fragrant to the traveler. Her face was one of calm, silent beauty, but her large eyes were full of sadness, or of dope. Then a sallow, careworn woman, who seemed to be a victim of the pill habit, set a dish of bread on the table.

"M'lissa," she said, to the young woman, in a dopey kind of way, "tell your uncle dinner's ready."

"Uncle, aunt says dinner's ready," announced the girl.

"M'lissa, tell your aunt there's a stranger here, and ask her to set on another plate. Stranger, pull up a chair."

The plate being put on, Joshua responded to the singular welcome, bowing to the speechless woman — for she was wholly mute except to her niece — and also to the girl, who scarcely noticed his salutation. Yet there was an air of breeding about her that both puzzled and attracted the schoolmaster. What is bred in the bone will show in the hair.

Joshua was a scholar, and he knew that in King James's time many of the best blood of England had been sent to the colonies as bond people. He fancied he saw in the girl's face the lineaments of a beauty of the seventeenth century. And possibly there may have been other ancestors. Cube root had not entirely rooted out Joshua's sentimentality.

"Ask the stranger if he will have grease on his potatoes," said the silent woman, who even when she spoke had the air of speaking not, but of trying to swallow a pill.

"Have grease?" proffered the beauty in homespun, with quiet courtesy. Joshua doped his potatoes accordingly, and studied the problem before him. The man of the house seldom spoke. Once, with a rich pathos in his voice, he said to his niece: "Ask your aunt if she'll have more bacon," and the woman quietly passed her plate.

After the meal was concluded, Abel went to take care of his stock. Joshua followed him, but turned to help the girl, who was going to the spring for a bucket of water.

Like a schoolmaster, he plunged immediately into the problem. "What is this mystery of your uncle and aunt?" he asked. "Believe me, child, I do not ask in idle curiosity."

"Are you a revenue man?" asked the girl.

"No, I am not a revenue man," replied Joshua. "I am a schoolteacher. See, here is my certificate."

"Aunt is a hard-shell Baptist," replied the girl.

"But your uncle, child, your uncle, ——"

A night-owl flitted across their path with a hoarse "Hoo-Hoo." A whippoorwill piped mournfully from an adjacent tree. The frogs croaked dopily from the pool below, and again the night-owl called "Hoo-hoo."

"M'lissa!" called a voice from the house. "M'liss-ah!"

"Coming, aunt," responded the girl.

"Tell your uncle he'd better chop some wood."

And they walked slowly back to the house, Joshua carrying the bucket. The stars blinked at them from above, the owl called "Hoo-hoo" and the whippoorwill whipped aggressively, but Joshua was happy.

He had resolved to marry the pale-cheeked maiden of Tennessee. He would learn her history, win her consent, and take her with him to the little town where he had engaged to teach. He was satisfied that she was of good blood — the best — and her character shone in her face: truth, devotion and loyalty.

In the cabin the family reassembled, and Joshua told them something of his early life, not necessarily for publication, but as an evidence of good faith. But Abel was not communicative. Was this man a moonshiner? Joshua knew the code of these simple people and respected it; the code that said it is right to raise corn, and equally right to distil that corn and turn it into good liquor. It was a simple code, far simpler than the Thirty-nine Articles, but its supporters were as ready to suffer for it as were their ancestors of the seventeenth century.

The next morning Joshua would have taken his departure, but the sky was overcast, and soon the rain poured down in torrents.

"Better bide where you are, stranger," said the hospitable Abel, and Joshua thanked him and admitted he could do naught else. Abel employed himself in that never-failing occupation of rainy days, mending harness, and his wife silently took up those tasks which are woman's in fair weather and in foul.

Melissa asked Joshua to lend her a book; one that was easy to read.

"Indeed I will," he answered, "and I will help you to read and understand it." And he took Pilgrim's Progress from his saddle-bag.

"That's a powerful good book," she said, "I have read it through twice."

"Then you have read twice as many good books as some people who have been through college," said Joshua. "Tell me, child, was not your father a Cracker?"

"No, he waren't no Cracker, he ware a mountaineer," was the simple reply.

"Then I'll not marry you, my pretty maid," exclaimed Joshua, his powerful frame wriggling and twisting with pent-up emotion.

"Nobody axed you, sir," she said.

"'Axed?' Did you say 'axed'? That word reveals your origin. You are a Cracker by birth, and I shall marry you, after all, my pretty maid. Polly wants a cracker."

And they held hands together while the moon shone silently in at the window, and the night-owl called "Hoo-hoo," and the whippoorwill whipped in the big oak tree, and the frogs merrily croaked in the pond. The fog settled down, heavy with dope.

Abel was busy with his harness in the further corner of the room, and the silent woman in the next room sang "Gideon's Band."

"Tell me," said Joshua, fixing his dark eyes on the girl, "tell me why this curious couple are so silent. What is your uncle's vocation? I see he is not a farmer."

"Oh, they scrapped, that's all, and Aunt vowed she'd never speak to him again," said the girl.

"Perhaps she did him a good turn, after all," said

Joshua. "'Better a dinner of herbs ——' A woman is either an angel, or she is the other thing."

"What am I?" The girl had perhaps never known the sound of a compliment, but she had a very natural hunger for one.

"You are an angel," said Joshua, and he spoke from his whole heart.

"No, no, I'm sure I'm not an angel. What is the other thing?"

But Joshua did not pursue the subject. "Tell me of your uncle," said he. "If a man is a farmer, the Almighty gives him plenty of work, but those that are not farmers are apt to get their work from another direction."

"And how is it with your work?" inquired the girl, with native shrewdness.

"I have not thought of that," replied the schoolmaster. "I'll get up an apothegm on that later."

"What is an apothegm?" asked M'lissa.

"An apothegm is a deep well of thought, curbed with words. It is a rift in the clouds, through which the stars shine."

"I do not understand your book talk," said the girl, rather petulantly.

"Did you ever boil maple sap, drop it on snow, and eat it?"

"Yes, I've done that all right," said the girl, with the relish of pleased recollection.

"Well, that's an apothegm," replied Joshua. "But now tell me of your uncle Abel."

"You're not a revenue officer?" M'lissa asked for the second time, in evident alarm.

"No, indeed I am not. If your uncle has a still he can keep still, and I'll keep still." Joshua did not care to get mixed up with a moonshine case.

"Then I'll tell you —— My uncle is ——"

"What?" asked Joshua, fearing, he knew not what.

"A lightning-rod man!"

"He offers base coin to Jove!" said Joshua. "Let me take you away from this."

Mrs. Hickman came into the living-room. "Why, M'lissa!" she exclaimed, "I thought you had gone for the cows."

"Madam," said Joshua, rising, and taking Melissa by the hand; "This child is going with me. We are to be married."

"M'lissa," said the silent one, "tell your uncle. He'll be powerful sorry to have you go."

"M'lissa," replied Abel, "tell your aunt I'm as sorry as she is."

"Madam," said the schoolmaster, "you are a philosopher, though you are not aware of it. And you, Abel, are a Christian, though you don't know it. For you, madam, have learned that domestic difficulties are not bettered by chewing the rag, and you, Abel, have learned that the soft word that turneth away wrath is a better conductor of domestic lightning than no end of back talk. I have been sent by a wise Providence to take away your intermediary. Now join hands, and talk. Say 'Howdy.'"

Abel spoke first: "Howdy, Em."

Then Em: "Howdy, Abel."

"Now kiss each other, pretty, and what God hath joined together do not either of you try to pull asunder. There, I think I've done a little lightning-rod business on my own account, and I'll take this pretty insulator with me for my pains," said Joshua.

The two left the cabin, hand in hand, their spirits already made one and their faces toward the setting sun.

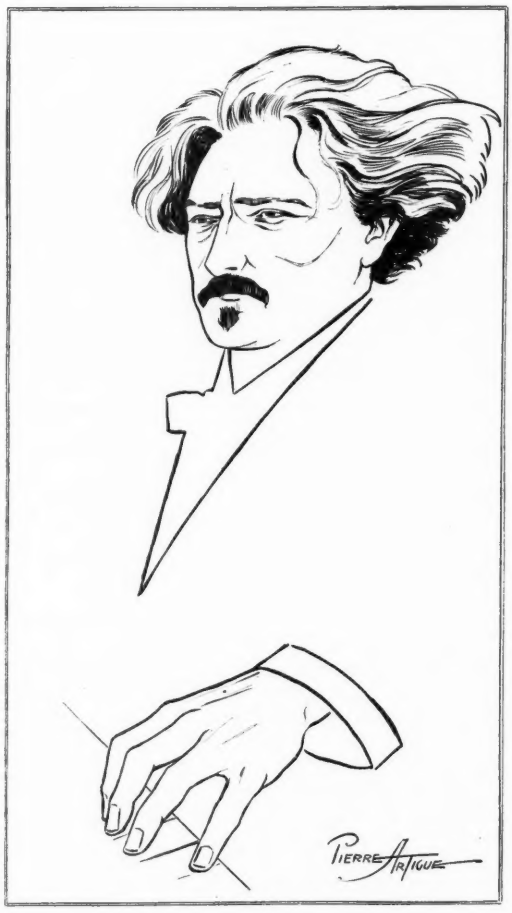
The hoot-owl had not left his eyrie, nor had the whip-poorwill tuned up his banjo. Even the frogs in the pool were still. But a dove called musically from the hill and a meadow-lark sounded a joyous note.

Still, the air felt dopey.

"Let us get to the river," said the girl, clinging to her mate.

"Yes, we will get to the river," said Joshua, pulling his led horse by the bridle, "the river that leads on to a broader and less dopey and woodchucky life."

TECHNICAL education which leaves out of consideration the building of character is of small profit to the pupil.



AN ACTIVE FRIEND.

It has been for some years my custom to try and secure you, every year, a new subscriber in order to show my appreciation of THE INLAND PRINTER. I feel that it is worth so much more to me than the subscription price that whatever I am able in your interest to do is, in a sense, a payment for value already received. May I further assure you of my sincere good will and best wishes for the success of a journal that is, in my opinion, one of the greatest educators in the typographic world.—*Tol. G. McGrew, Foreman, Journal-Democrat Press, Warrensburg, Missouri.*

"THE house divided against itself can not stand," so dissension between departments means a bad balance sheet.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A POCKET COMPANION for Linotype operators and machinists; price, $1. S. SANDISON, 318 W. 52d st., New York, N. Y.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of Old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A complete photoengraving plant, only one in town of 35,000, a *moneymaker;* cost $2,000, will sell for $500; best of reasons for selling; must be sold at once. L. A. CLARK, 107 E. Huerfano st., Colorado Springs, Colo.

FOR SALE — Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500, in growing city of 12,000 population; doing between $2,500 and $3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. McCOY, Lake Charles, La.

FOR SALE — Half-interest in a medium-sized job-printing plant in city in Manitoba, Canada; live and growing business, good connections, a snap; investigate. B 298.

FOR SALE — Up-to-date printing plant located in heart of down-town business section New York city; cylinder, Universal and Gordon presses; established business; unusual opportunity for capable man able to invest $1,000 or more. P. O. BOX 1462, New York, N. Y.

FOR SALE — Well-equipped job bindery, established 20 years; No. 3 O. A. Hickok ruling machine; fine cash business and can get more; this plant would make good starter for up-to-date job-printing office; will sell cheap on easy terms; owner has other business which he wishes to develop; will bear investigation. B 296.

JOB PLANT and business in rapidly growing Colorado city; high-grade patronage, established 12 years; owner cleared $2,400 last year and business can easily be doubled; splendid opportunity for practical printer; must seek lower altitude; price, $2,000. ELLIOTT LEE, Pueblo, Colo.

PROGRESSIVE PRINTING ESTABLISHMENT for sale in Canada's leading city; 4 cylinders, 6 Gordons, Monotype equipment; established 23 years; turnover doubled in last 2 years; high-class catalogue trade; price, $21,000 spot cash. B 314.

WANTED — A first-class practical man with $3,000 to $5,000 cash capital to buy stock and take management of a printing and blank-book concern doing good business; plant invoices about $10,000 and is located in one of the best towns in the West. B 326.

Publishing.

PUBLISH PERIODICALS receiving larger profits than plain printing can yield; I sell periodicals. EMERSON P. HARRIS, 254 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Complete printing outfit; will sell at sacrifice; write. BOX 405, Fairbury, Ill.

FOR SALE — Mergenthaler Linotype single-matrix machine in good order, No. 530; sample slug sent; price, $1,250 cash, June 25. F. M. BARTON, Caxton bldg., Cleveland, Ohio.

FOR SALE — One Goss rotary web press, capacity 7,000 16-page, 14,000 4 or 8 page (11 by 15 inches) papers per hour, either electrotype or stereotype plates; stereotype outfit included, daily operation; sample paper sent; price, $1,250 cash as it stands; delivery June 25. F. M. BARTON, Caxton bldg., Cleveland, Ohio.

FOR SALE — Newspaper press and complete stereotyping outfit, job presses, and other paraphernalia to be closed out at reasonable prices; if interested, write for list and prices. AUBURN PUBLISHING COMPANY, Auburn, N. Y.

FOR SALE — One Simplex machine in good condition; also about 800 lbs. 8-point roman. CATHOLIC UNIVERSE PUB. CO., Cleveland, Ohio.

FOR SALE — Small electrotype plant complete, consisting of: 1 case shaving machine, 12-inch; 1 steam-heated wax kettle, 12-inch; 1 steam-heated wax table, 21 by 28; 1 case-filling table, 26 by 48; 1 molding press, 23 by 28; 1 blackleader, 18 by 24; 1 Eddy dynamo; 2 battery tanks, 20 by 20 by 48; 1 furnace, 20 by 26; 1 double leveling stand; 2 backing pans; 1 combined saw and trimmer; 1 rougher, 12 by 18; 1 jig saw and drill; 1 blower; 1 iron finishing plate, 18 by 24; 1 bearer mold; copper rods, cross rods, anodes, hooks, and a small miscellaneous lot of tools; all above, in first-class condition, will be sold either as a whole or in part, for about half cost, as we have no further use for them. DANBURY MEDICAL PRINTING COMPANY, Danbury, Conn.

FOR SALE — 7-column Hoe Washington hand press, $75; 10 by 15 job press, $50. JAS. G. RAUCH, Slatington, Pa.

GAS AND GASOLINE ENGINES that have been used and put in perfect condition; fully guaranteed. COLBORNE MFG. COMPANY, 35 Indiana st., Chicago.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

FOR SALE OR EXCHANGE.

HARRIS CARD AND ENVELOPE PRESS for sale or exchange for bindery or printing machinery I can use. B 318.

HARRIS ROTARY PRESS, large size, prints stock up to 15 by 18 inches, normal running speed 6,500 impressions per hour, used but little, and in first-class condition, for sale at a bargain, and on reasonable terms. B 322.

LINOTYPE MAGAZINE, for sale at much less than Mergenthaler's price; first-class condition, in fact never used; for 11-point machine; reason for selling — we are using 12-point machines which it does not fit. LANING CO., Norwalk, Ohio.

PHOTOENGRAVERS' MACHINERY, cameras, screens, lenses, etc., for sale; write for list and prices. GRIP, LIMITED, Toronto, Ont.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 5; machinist-operators, 6; Linotype machinist, 1; Linotype operators, 4; superintendents and foremen, 11; all-round men, 8; bookbinders, 2; solicitor, 1; ad.-man, 1; compositor, 1; photoengravers, 3; artists, 2; pressmen, 11; proofreader, 1; editor, 1; electrotypers, 2; managers, 2. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Composing-room.

ARTISTIC JOB-PRINTER AND FOREMAN, all-round country experience, after proving his worth, can, if he chooses, buy half-interest in leading long-established, prosperous news and job office; beautiful county seat of 4,500, northern Illinois; references, samples. B 305.

WANTED — Job compositor having knowledge of folding-box work to take position as working foreman in small composing-room working 10 hours per day; state salary and experience. R. ROBERTS, 156 Auburn ave., Buffalo, N. Y.

Engravers.

COPPERPLATE ENGRAVER to run plant on commission; good opportunity for right party. ALABAMA ENGRAVING CO., Birmingham, Ala.

WANTED — An all-round man to take charge of a well-equipped photo-engraving department; we have an excellent proposition to offer the right man; please give references and experience. THE MARIETTA REGISTER CO., Marietta, Ohio.

WANTED — first-class proofer in engraving establishment. B 216.

WANTED — Half-tone etcher; must be an expert workman; steady position to the right man; open shop. FREEMAN ENGRAVING CO., Minneapolis, Minn.

Foremen.

WANTED SUPERINTENDENT — Experienced and practical man; must know good display and high-grade booklet, catalogue and stone work thoroughly; write fully concerning ability, references, salary wanted, etc. MEYER-ROTIER PTG. CO., 114 Michigan st., Milwaukee.

Operators and Machinists.

WANTED — About the middle of June, Simplex operator of average ability for country office. CONSERVATIVE, Tipton, Iowa.

WANTED — Linotype operator for union book office; best of wages. B 38.

WANTED — Machinist-operator for double-deck Linotype; $19.50 per week. ASHEVILLE CITIZEN, Asheville, N. C.

Pressroom.

PRESSMAN — Working foreman, sober and reliable, experienced on colored label work; must understand the business thoroughly; best reference required; state salary; correspondence strictly confidential. THE NATIONAL LABEL CO., Cincinnati, Ohio.

WANTED — Experienced platen pressman, working foreman, union. PERKINS BROS. CO., Sioux City, Iowa.

WANTED — Foreman for pressroom operating 2 cylinders, 2 automatic, 9 jobbers and 4 creasing presses, working 10 hours per day; state salary and experience. R. ROBERTS, 156 Auburn ave., Buffalo, N. Y.

Salesmen.

WANTED — A salesman who has had experience in the selling of lithographing and printing; apply, stating experience and salary expected, to B 253.

Miscellaneous.

WANTED — One good all-round union printer; must be familiar with poster work; references required. THE HADLEY PRINTING & PAPER CO., Toledo, Ohio.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Pressmen, 24; bookbinders, 5; make-ups, 3; Linotype operators, 11; machinist-operators, 11; Linotype machinists, 2; Monotype operators, 2; all-round men, 6; advertising and business managers, 8; solicitor, 1; proofreaders, 6; photoengravers, 2; ad.-man, 1; compositors, 3; editors and reporters, 5; superintendents and foremen, 20; artists and cartoonists, 3; job-printers, 15; stonemen, 3; electrotypers and stereotypers, 2. Address THE INLAND PRINTER COMPANY, Chicago.

Composing Room.

COMPETENT JOB COMPOSING-ROOM FOREMAN desires situation; first-class output guaranteed; married, strictly temperate and reliable; at present employed; can furnish A-1 references. B 35.

FIRST-CLASS job-printer, capable of taking charge and laying out work; union; west of Mississippi river preferred. B 122.

JOB COMPOSITOR — First-class, practical, all-round man in composing-room; chance for advancement; Southern States preferred. B 313.

Foremen.

ALL-ROUND FOREMAN desires change; capable of taking entire charge of medium plant, thoroughly reliable, plenty experience and executive ability, can produce economically, estimate, read proof, handle stock; thoroughly qualified all-round printer in modern lines; prefer Eastern situation; desire time to work out notice; age 32. B 302.

EXPERIENCED FOREMAN — An all-round printer and pressman; served 20 years at the business from boy to manager; references. B 306.

SUPERINTENDENT OR FOREMAN — By all-round printer, 17 years' experience, good estimator, careful manager, good references, married, sober. B 304.

Operators and Machinists.

A HIGHLY COMPETENT, reliable, practical mechanic, machinist-operator and printer, a man of integrity and skill, who can bring plant to highest efficiency, will locate within suitable environments. B 279.

CAN MAKE a Linotype pay dividends; I want to come to Chicago; married, union, no liquor or tobacco. B 299.

LINOTYPE OPERATOR (German) of limited experience, graduate of Inland Printer Technical School, desires position; willing to accept apprenticeship until he reaches his speed; union. B 309.

LINOTYPE OPERATOR-MACHINIST, also good ad. and job man, wants situation in Middle West. B 244.

LINOTYPE OPERATOR, six years' experience, union, sober and steady, 5,000 per hour or better, employed, desires day newspaper work. B 312.

OPERATOR-MACHINIST desires day situation in small town, in one or two machine office, or will work as operator in larger office; 4,500 brevier, sober, married, union; 5 years' experience. B 293.

Pressroom.

A PRESSMAN seeks position in some country town, southerly direction preferred; thoroughly competent, familiar with all makes of presses and all classes of work; A-1 references. B 297.

CYLINDER AND PLATEN PRESSMAN desires situation; first class on half-tone and color work; married, temperate, reliable; references from past and present employers; results guaranteed. B 311.

POSITION WANTED by young, up-to-date half-tone and catalogue pressman, capable of taking charge; West preferred. B 215.

SITUATION WANTED by first-class half-tone cylinder pressman. B 175.

Miscellaneous.

EDITOR, capable man, wants position. H. W. PALMER, 75 Van Buren st., Passaic, N. J.

GENERALLY USEFUL MAN in printing-office (German), compositor, make-up, Linotype operator or stoneman, 18 years' experience, desires position; union. B 308.

PRINTS BRIGHT GOLD
(See Insert, April, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold,	$3.00	per lb.
Pale Gold,	3.00	"
Copper,	3.00	"
Aluminum,	4.00	"

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

WANTED TO PURCHASE.

WANTED — Circular screen, 200 lines, covering size 11 by 14; also grain screen, size 8 by 10 inches. B 86.

WILL BUY single-letter Linotype machines from publishers or printers who contemplate renewing plants with two-letter and more modern machines. M. A. J., 25 E. 14th st., New York city.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

A THREE-THOUSAND DOLLAR CROW, an original illustration that actually brought this amount of business, is shown in "The Herrick Cut Book" just out; it's brimful of snappy cuts and bright ideas that will set a business man to thinking and a thinking man to business; send 25 cents for it to-day. THE HERRICK PRESS, Art Dept., Fine Arts bldg., Chicago.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C. Agents in Chicago and New York: Inland Printer Co.; in New Orleans: Southern Agency, Mergenthaler Co., 332 Camp st., New Orleans, La.

MAKE FANS AND CALENDARS in your own printery; new idea, big profits; exclusive right in each town; send $1 for particulars and samples; $4 more when you accept; our references: any one here. ARMSTRONG PRINTERY, Walla Walla, Wash.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties.
Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

SPECIALTIES FOR BRITISH MARKET — Wanted — specialties or patents (to be worked on royalty) for Great Britain by firm of wholesale manufacturing stationers and printers (of good standing) in England; write, giving full particulars and samples, to B 310.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.



SPATULA CUT CATALOGUE (7th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both, 70c. Stamps taken.
SPATULA PUB. CO., 100 Sudbury Building, - - BOSTON, MASS.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO

Printers and Stationers Make RUBBER STAMPS
A PROFITABLE SIDE LINE
Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

PRACTICAL TREATISE ON CUTTING *and* CREASING

By OSWALD MARGISON

Gives definite and detailed technical directions for the manufacture of folding boxes, including the making up of forms bending and shaping the rules, different patterns of boxes, preparation of blankets, presswork and finishing, together with rules for figuring stock and taking care of dies. Price, **$2.50.** Sent postpaid on receipt of price to any address.

HOBBS MANUFACTURING CO., Worcester, Mass., U. S. A.

SECONDHAND MOTORS

We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

GUARANTEE ELECTRIC CO., Adams and Clinton Sts., Chicago

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON
Main Office, 271 Ninth St. | BROOKLYN, N.Y.
Factory, 240-244 Eighth St. | U. S. A.

AGENTS Wanted for MACAULEY

Extension Gripper

Saves time and stock, prevents slurring. Indispensable for close-margin and solid-block work. Instantly adjusted. Does not interfere with bearers or roller tracks.

Extensions are seated in slot and do not project on two sides of gripper. Fingers are attachable and detachable from aperture at bottom of slot. Permits both grippers to fall uniformly and unrestrained.

Made to fit ⅛, ¼ or ½ presses.

Price, $3.50
Mailed, postpaid, on receipt of price.

Lister Manufacturing Co.
ALAMEDA, CAL.

Nearly 1000 Printers are using our

Gas or Gasoline Engines



It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

BATES & EDMONDS MOTOR CO.
Department B **LANSING, MICHIGAN**
BARNHART BROS. & SPINDLER, Western Agents, CHICAGO, ILL.



LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.
PHONE M. 4813

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN



Quick one-screw regulation of ink flow.

A Fountain on Your Gordon Jobber

is just as necessary as a fountain on your cylinder, and who would think of running a cylinder without a fountain? If your jobber is producing only 7,000 to 9,000 impressions a day, with a NEW CENTURY it will produce from 12,000 to 15,000. Worth thinking about; and to think should be to act. The NEW CENTURY is built and patented by a printer who understands the pressman's requirement. It will do the work of a long fountain without any of its disadvantages.

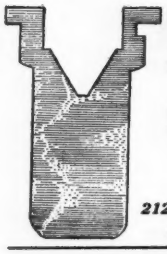
FOR ALL SIZES CHANDLER & PRICE, CHALLENGE, AND ALL GORDON PRESSES.

Get a descriptive circular from your dealer or from us. Always specify your presses.

The WAGNER MFG. CO., Scranton, Pa.

¶ We are using the New Century fountain manufactured by your company, on our Chandler & Price and Improved Gordon presses. We note particularly that the color on all jobs is easily kept uniform, and the product of both presses is very materially increased. We are well pleased with the New Century, and do not know another fountain that can be compared with it. "It is all to the good."

THE PEOPLES' PRINTING COMPANY
L. A. CLARK, Manager



Expert Spaceband Repairing

Send us your broken, rusty bands and we will refit and finish them as accurate and durable as though they were new.

Satisfaction guaranteed. Price, 30 cts. each.

SCHUYLER COMPANY

2129 Stuart St. - BERKELEY, CALIFORNIA.

Successors to Schuyler & White, of Los Angeles, California.

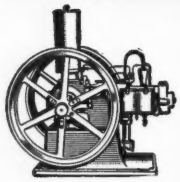
IN THE MANUFACTURE OF MANIFOLD BOOKS

CARBON PAPER

IS THE MOST IMPORTANT FACTOR

Our neat price folder; it's printed on stiff cardboard, with a hole punched in it to hang up for future reference. You'll take it down from the peg often enough to consult for price and size on carbon papers for pen, pencil and typewriter. Don't fight shy of manifold duplicating work. It's profitable, and no trouble, providing you have suitable carbon paper. The folder makes the carbon situation clear, tells how to purchase economically. We also include a liberal line of samples.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City



THE MIETZ & WEISS OIL ENGINES

Marine, 1 to 100 H.-P. Stationary, 1 to 70 H.-P.

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

Send for Catalogue.

A. MIETZ, 128 Mott St., New York

ACT NOW!

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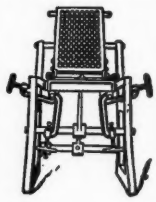
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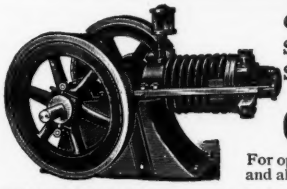
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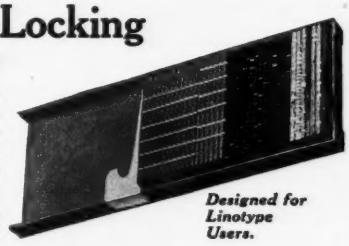
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Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.
John S. Thompson & Co., 130 Sherman St., Chicago
References: THE INLAND PRINTER CO., Chicago; HILL & HILL, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; R. B. MACINTOSH & CO., Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; W. H. SCHUYLER, Expert Machinist, 139 Laflin Street, Chicago.

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The Linotype has created a demand for a cheap and durable galley. Where one galley was used, now there are at least five required. To tie linotype up and store it away is a loss to the office of time, which is of more value to-day than ever before. The time taken of a good man to tie up 100 galleys of type and store it away is equivalent to the cost of these galleys.
There is no reason in the world why this galley should not be used exclusively in every printing-office. It outlives all other galleys, and is practically indestructible.
This galley is made of steel. It does not rust sufficiently to cause any trouble, and it may always be kept free from rust with a moment's time. It is perfectly smooth and even, and either hand-set or linotype matter can be proved up in it equally as well as in any other galley.
A self-locking device holds the type firmly.
Sample sent with lockup complete for 25 cents.
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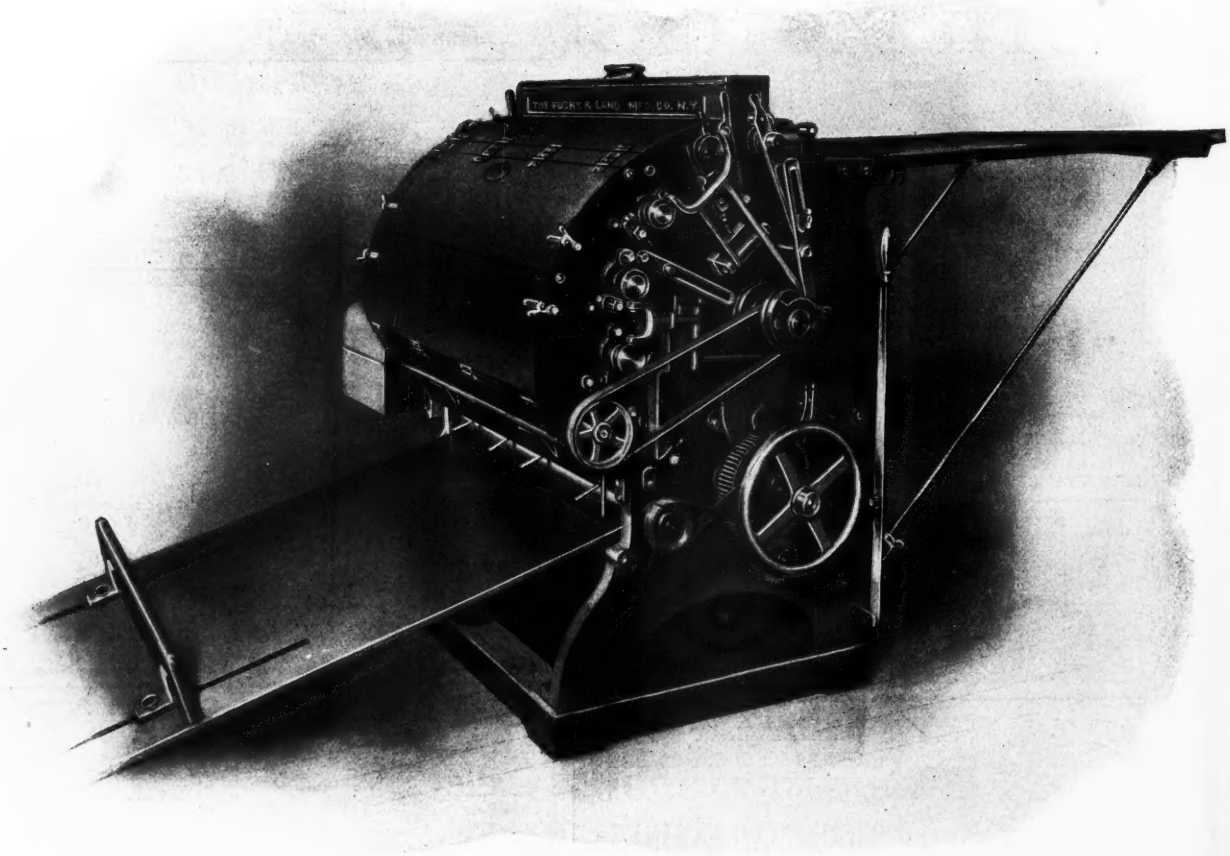
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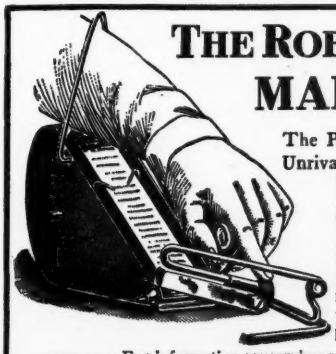
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The PRINTERS' FRIEND

Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

Price, $20.25—without royalty.

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Are you still in the wilderness patching on Gauges?

Megill's Double-Grip Gauge



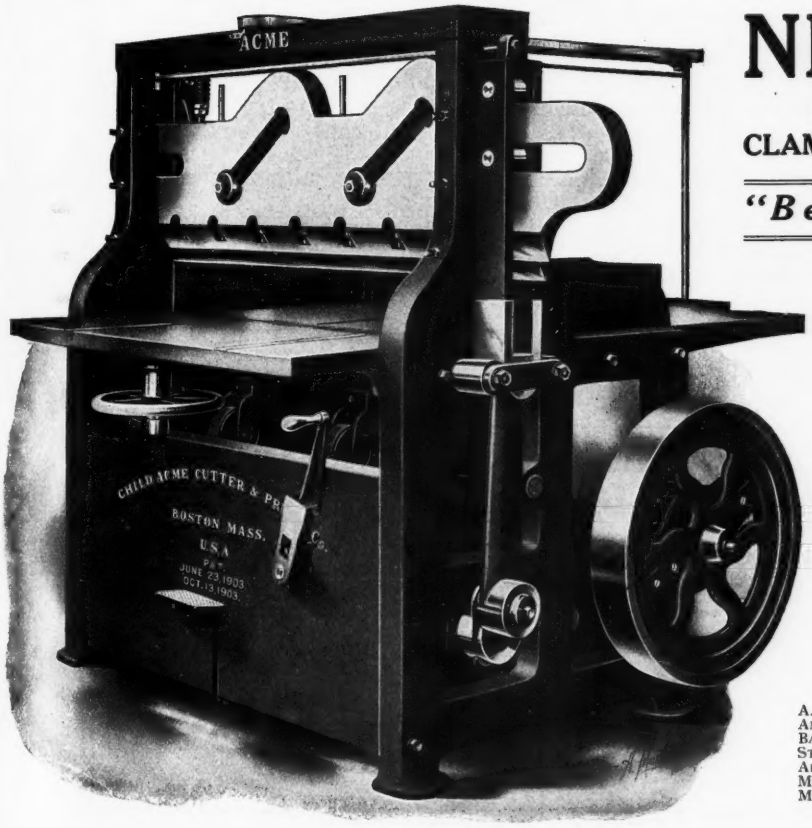


Can be fastened with the fingers, but key and pierced nuts are now furnished, and no extra charge.

Screws right on to the tympan and not through it. Saves the tympan instead of destroying it. Allows form to be printed directly over the spot where it was previously fastened. Any degree of adjustment. Absolute hold without glue or pin-points. Sheets can not feed under gauge-head.

Send for description of Megill's Gripper Fingers, Gripper Crossbars and Automatic Machines for setting sheets to perfect register on the job press.

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Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

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Guaranteed Accurate, Strong and Fast.

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ALLING & COREY, ... Buffalo, N. Y.
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MILLER & RICHARD, ... Winnipeg, Canada

Monday, May Seventh



Is the date we shall begin to cast SUMMER ROLLERS, continuing to supply that grade until further notice. The forehanded printer who orders rollers now will appreciate the advantage of his preparedness when a warm day reaches him; the one who puts off his purchase will appreciate his lack of foresight at the same time. It doesn't make an ounce of difference to us whether we cast a Summer Roller in May, June, July or August, so long as we get your order, as we expect to work all day, some nights and days too, during the season.

¶ All Summer Rollers will be too dry for Fall and Winter use, or, ***just as soon as there is no humidity in the atmosphere.*** Rollers properly cast for Summer are made to resist heat and humidity; Winter Rollers to resist cold, dry weather, and they can't be guaranteed to be dry when you want them dry, and change their nature and be moist when you wish them to be—and one can't make them betwixt and between and be satisfactory. A roller must be for one season or another; there are no hybrids. Trying to make a Winter set run through the Summer is liable to land you in difficulties at a critical moment. Every year some printers try this, and every one of them gets into trouble.

¶ We spend money every year telling that "Summer is coming," although every other man has just as much inside information as to the approaching season as we have, so there is nothing smart in our advertising it, but a great many ***forget*** how hot weather affects Winter Rollers. Mark the date—***May Seventh.***

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland

"MACHINE-CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849



If you are a bona-fide publisher of a daily, weekly or monthly periodical, send us a copy of the same and we will convince you.

And still ***Our Cuts Talk!***

Six thousand square feet of floor space added to our establishment last month.

The Williamson-Haffner Company — DESIGNERS—ENGRAVERS

The United States Colortype Co. — GENERAL PRINTERS

(ALL UNDER ONE MANAGEMENT)

DENVER

A PHILOSOPHY

EVERY "KNOCK" IS A BOOST

Hark ye and remember

If a competitor takes *great* pains in running you and your products down—THERE'S A REASON.

¶ POSSIBLY he has found that the "young up-to-date business man" who keeps up with the times and not only takes advantage of every new discovery in his line, BUT DOES SOME DISCOVERING HIMSELF,—IS "GETTING THERE,"—is "*politely but steadily* tramping on his korns"—is "outdoing him on quality"—*is actually becoming known as a manufacturer of the highest and best grade of goods in his line.* Oh well! *We have heard* lots of these "Knockety, Knockety, Knocks"—and so have you possibly—they do come back to you somehow. BUT WHAT OF IT? "Give that calf more rope." "A lie may travel faster—but truth prevails." We still keep on growing and manufacturing *the best printing inks.*

Schroeder Ink and Color Company

130-132 West 24th St. and 52-54 Park St.
NEW YORK

Schrodine Art-Tone Inks

Have Never Been Equaled or Excelled

¶ They are in every way superior.

¶ Do not require slip-sheeting more than any other ink.

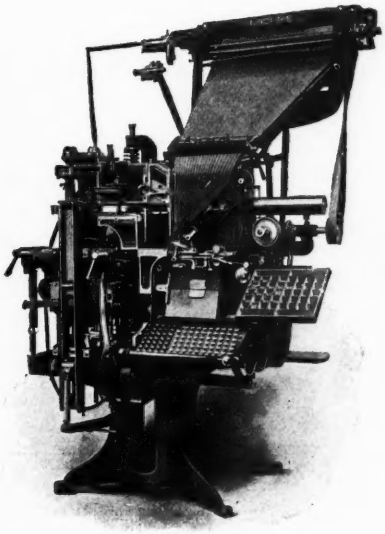
¶ Do not strike through the paper.

¶ Dry perfectly over night.

NO MORE EXPENSIVE THAN ANY IMITATIONS

Write for sample.

The Linotype



Facts *and* Figures about the Cost of Composition

YOU may know the cost per thousand ems of composition in your own office. We are in possession of hundreds of facts and figures from widely different sources concerning the cost of LINOTYPE composition.

You will never realize what we mean by the *best composition* at the *lowest cost* until you are in possession of these facts.

Write us for the facts and
our easy payment plan.

MERGENTHALER LINOTYPE COMPANY

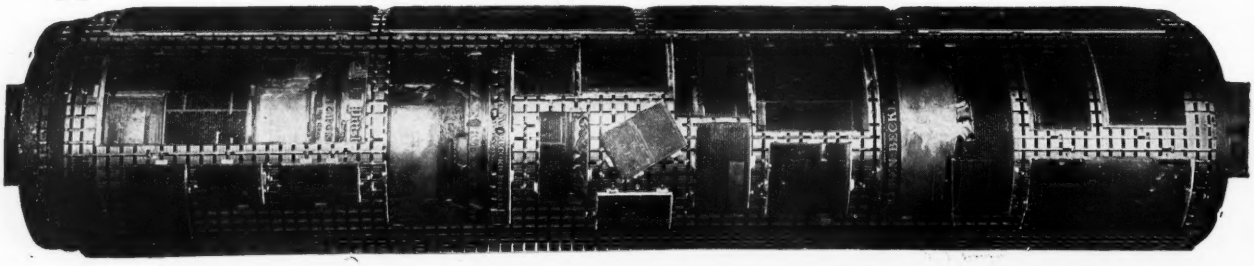
NEW YORK CHICAGO NEW ORLEANS SAN FRANCISCO TORONTO

PARSONS BROTHERS, Sydney *TEIJIRO KUROSAWA, Tokio*

Profitable to the Printer—Labor-Saving to the Pressman

The "Unique" Block

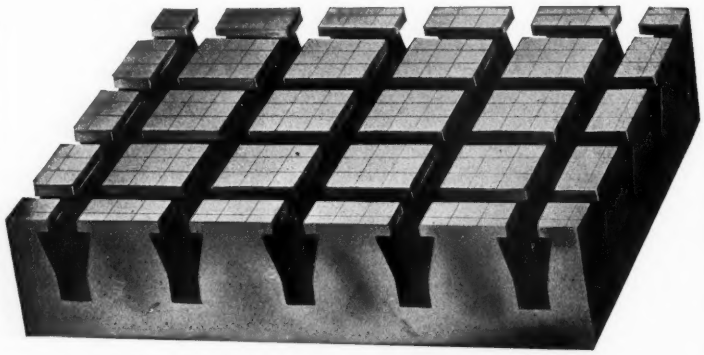
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Embodies the only absolutely perfect principles of a plate-locking device for letterpress printing on

FLAT-BED OR ROTARY PRESSES

Can be used on "small runs" to the greatest advantage as the plates are quickly changed



Actual size of smallest section—2⅔x3⅓ or 16x20 picas

For color work requiring hair-line register, its value is at once apparent to the intelligent pressman



Narrow Margin Clamp

Of this "Unique" over 10,000 large sections and 120,000 clamps are already in use in the best printing offices in the United States.



Regular Clamp

The "Unique" Block possesses manifold advantages for any and all kinds of plate printing.

Our system of BLOCKS consists of four standard-size sections; 8x10, 2⅔x10, 3⅓x8 and 2⅔x3⅓ inches, by means of which any size bed can be filled in two minutes, then the CLAMPS dropped in AND locked up with the common RATCHET. Other sizes of sections cut to order.

An equipment of "Unique" Blocks will more than pay for itself in a short time, for it is the greatest time-saver in the pressroom.

Send for Pamphlets, Price Lists, Etc.

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CHICAGO OFFICE, 396 South Clark Street—*W. G. LOOMIS, Manager*

PHILADELPHIA OFFICE, 624-626 Filbert Street

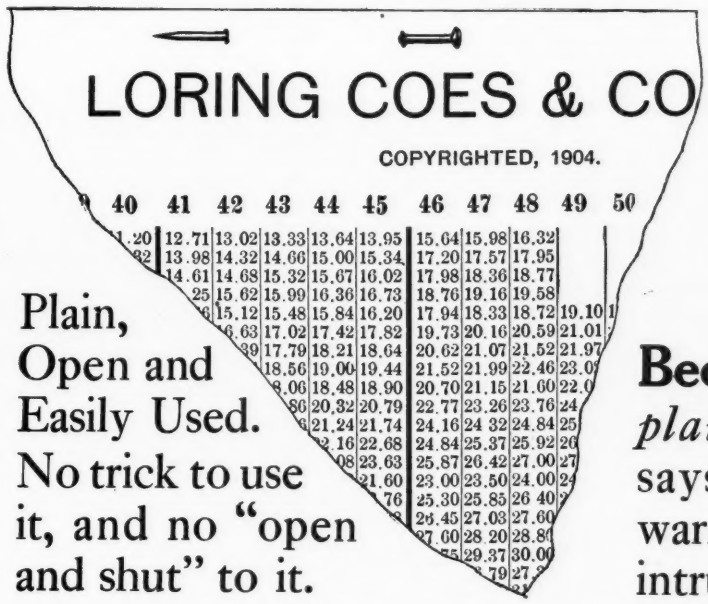
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Represented by RICHARD PRESTON, 167 Oliver Street

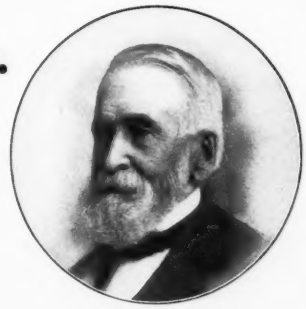
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TRADE MARK "Micro-Ground." Coes

ESTABLISHED 1830

Coes' Price-list is different, too.





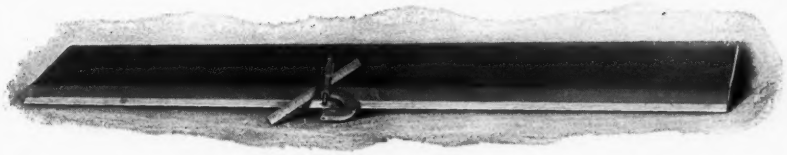
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Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

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First to use Micrometer in Knife work (1890).

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First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

Our warrant and reputation are behind every inch of edge.

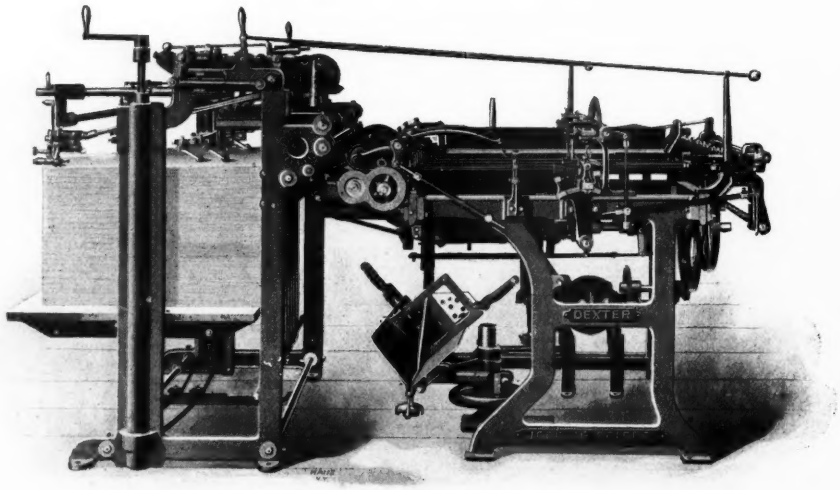
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Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE—G. V. ALLEN, 10 Warren Street

Dexter Feeders *and* Folders



THE DEXTER

RAPID DROP ROLL JOBBING, BOOK AND PAMPHLET FOLDING MACHINE
WITH DEXTER AUTOMATIC FEEDER ATTACHED.

Folds 8, 12, 16, 24 and 32 pages; also parallel 16's and parallel 32's, two on.
Range of sizes, 14 x 19 to 32 x 44 inches.

Many printers lose money while considering the first cost of a labor-saving device. The pressrooms of successful printers contain such labor-saving machinery as Dexter Feeders and Folders. By reducing labor expense and increasing production they are unexcelled capital-increasers. They have been tested by years of service in the largest plants, and the proof of their efficiency is the demand which forced us to increase our facilities until we have the largest Feeder and Folder Factory in the World.

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WRITE FOR CATALOGUES

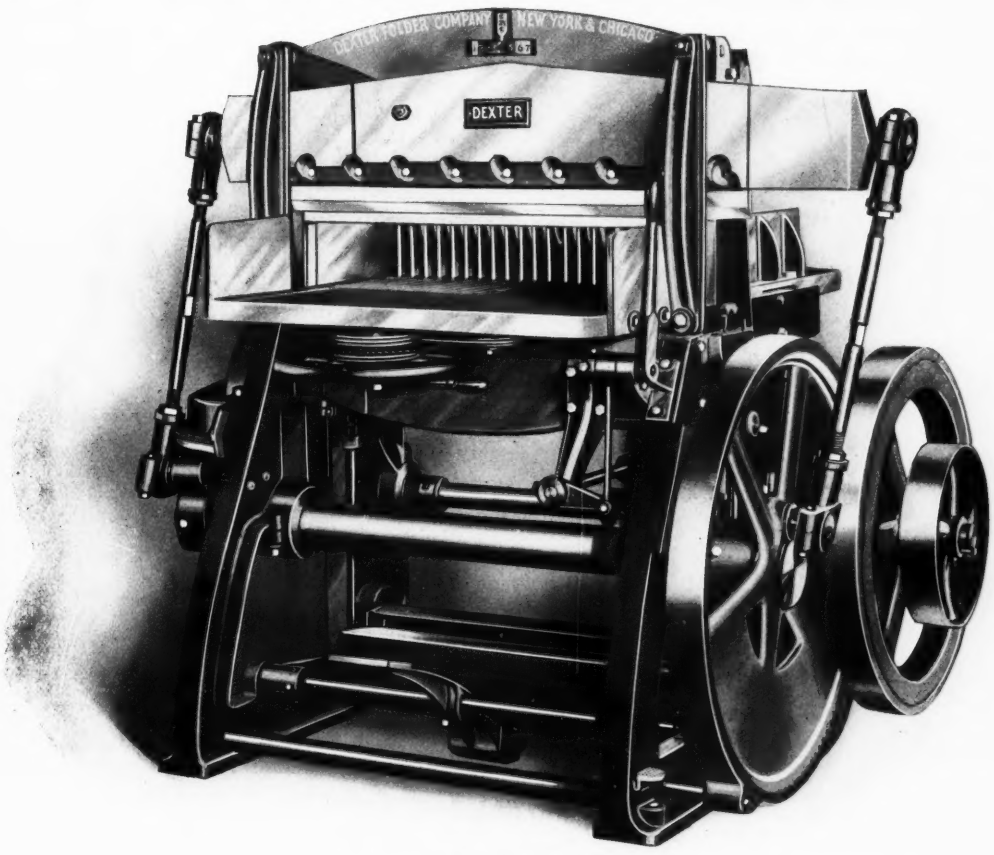
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AUTOMATIC CLAMP CUTTING MACHINE.

When you buy a Cutter you want the best. We stand ready to substantiate the claim that the Dexter Automatic Clamp Cutting Machine is the strongest, simplest, most durable and perfect working cutter manufactured — Why?

Because every part is from 10 to 50 per cent stronger than corresponding parts of other machines. It has the strongest, simplest and best driving clutch that can possibly be constructed. It has ample clamping power that is not affected by the action of the knife. It has only two screws to adjust clamp pressure. It has foot-power clamp, and hand-clamp attachment can be added, if desired. It contains improvements to be found in no other machine.

Printers will serve their best interests by making a side-by-side comparison of this machine with others, and this comparison we invite.

Write for descriptive matter.

DEXTER FOLDER CO.

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NEW YORK CHICAGO BOSTON

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New Caslon Italic

A Companion Face to our popular New Caslon
Made in all regular sizes from
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Our New Caslon has certainly caught the popular favor. It is enjoying the heaviest sale of any face we have produced in recent years. The New Italic will make it available for a still wider range of work. An entirely new series of reference marks—

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REMEMBER: New Caslon is sold in all sizes 5-Point to 18-Point, inclusive, at BODY LETTER prices. It is also put up and sold in job fonts. Send for specimen sheets.

Inland Type Foundry

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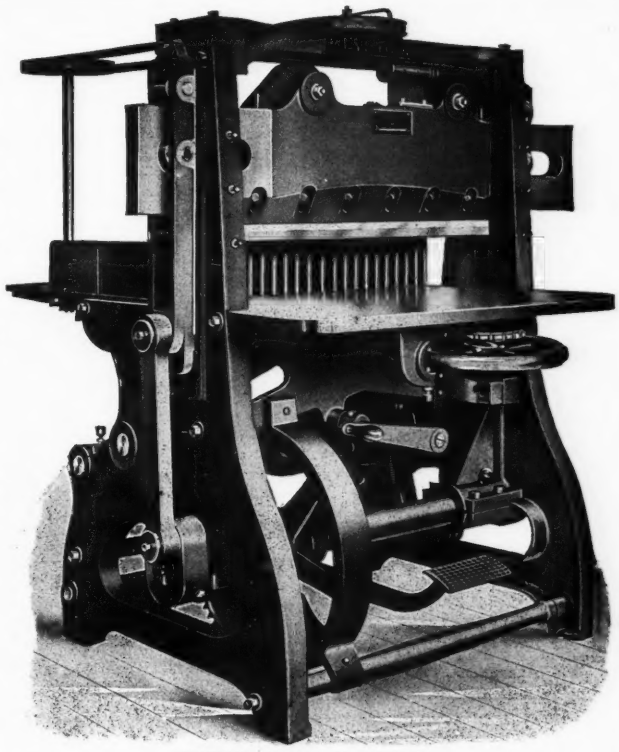
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WHY?

BECAUSE IT IS

QUICK, ACCURATE, EASILY ADJUSTED, DURABLE

Simple in construction and you can always depend upon the machine being ready to use. Don't waste time, but write to-day for descriptive circulars and prices--We know you will be interested in the quality and price of our machines. : : : : : : : :



BUILT in Sizes from 34 to 70 Inches

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Builders of BOOKBINDERS' MACHINERY, EMBOSSING PRESSES AND PAPER CUTTING MACHINES OF ALL KINDS, DIE CUTTING PRESSES, Etc.

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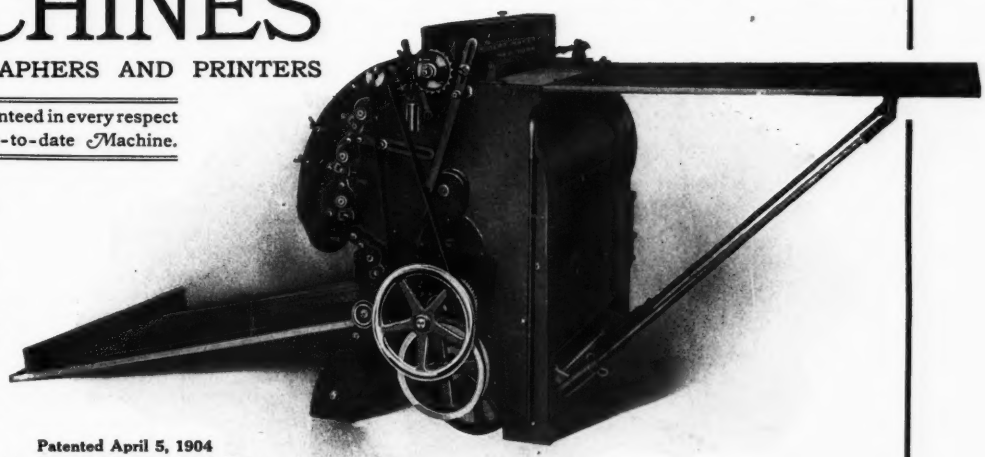
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Patented May 30, 1905
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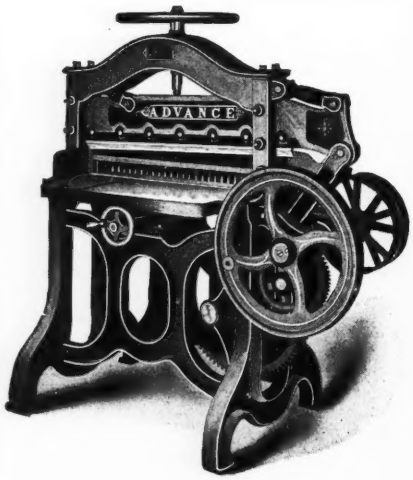
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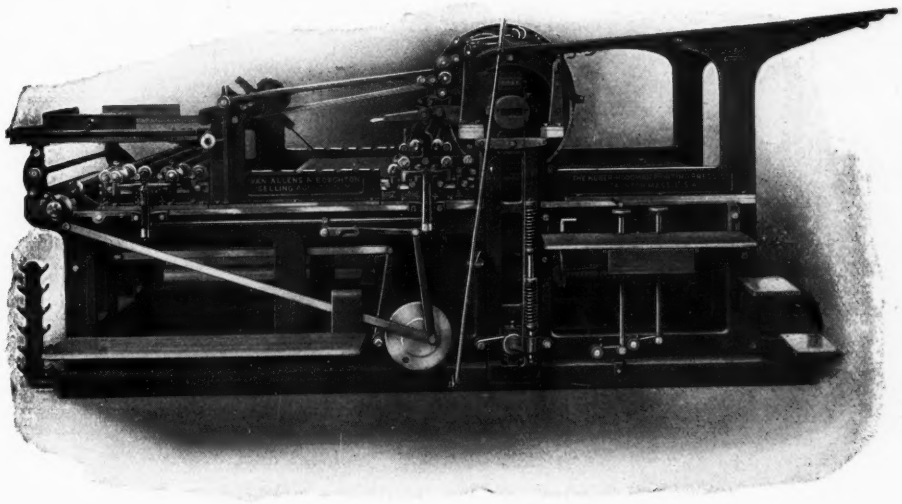
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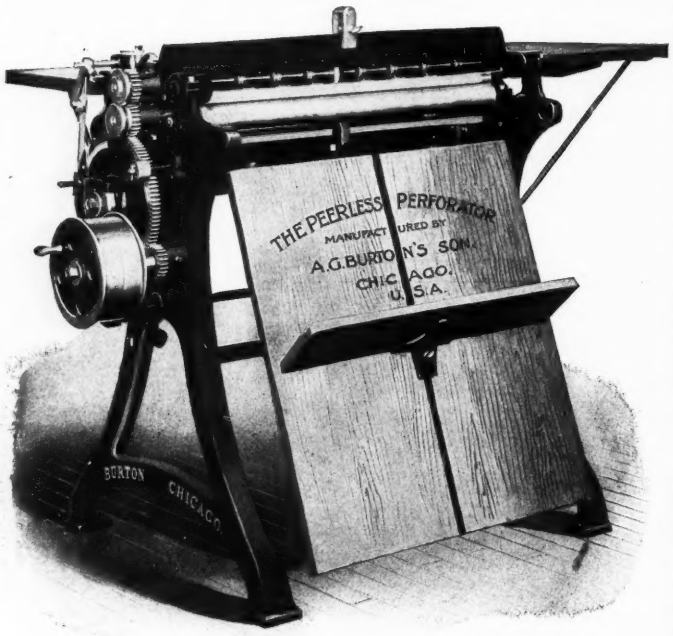
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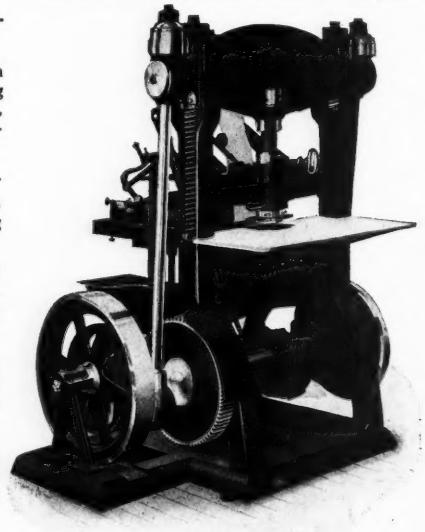
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Applies a stay from ¾ to 8 inches when used for regular work and when used as an end setter up to 8 inches wide and 8 inches deep.



Fig. 1

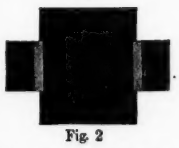


Fig. 2

Fig. 1—Shows blanks scored and cut preparatory to piecing end on No. 11.

Fig. 2—Shows end after being stayed by No. 11 when used as an end setter.

Fig. 3—Shows a strong, clean and perfectly square complete box when using the No. 11 as a corner stayer.

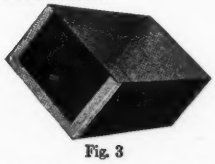


Fig. 3

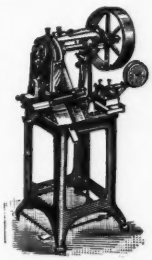


Fig. 11

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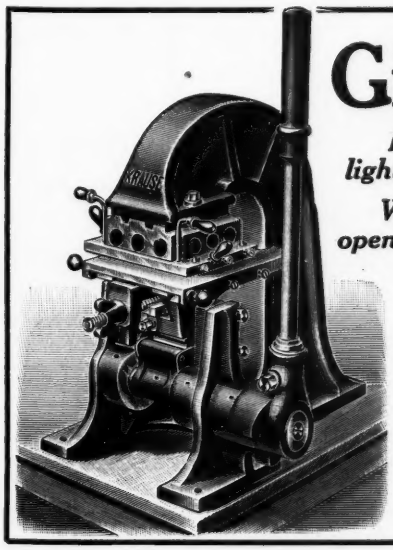
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For light work

With open frame

Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
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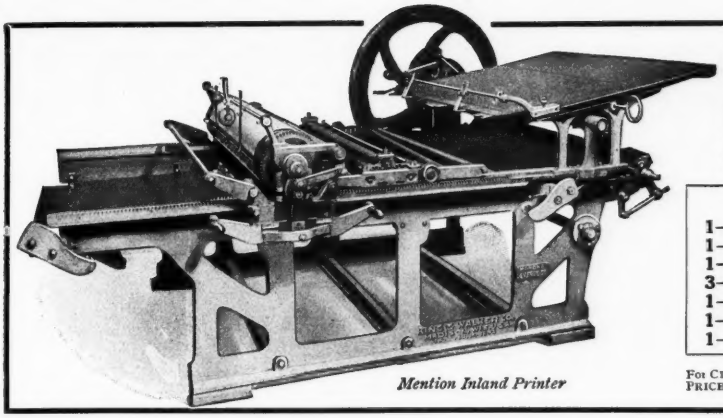
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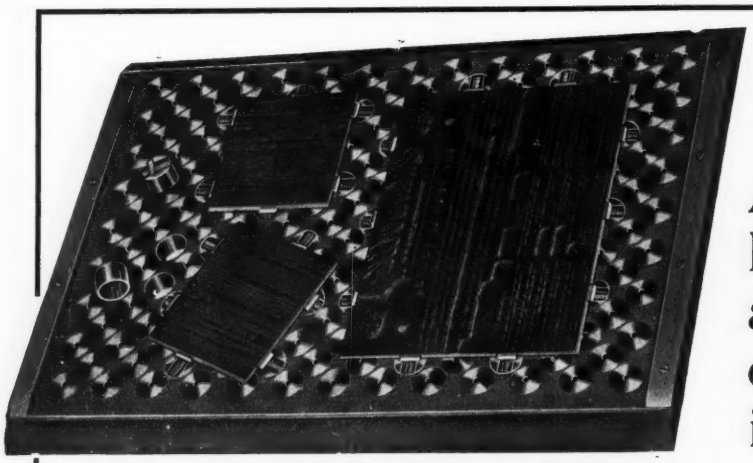
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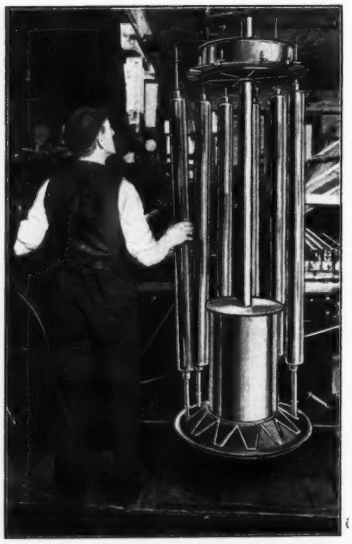
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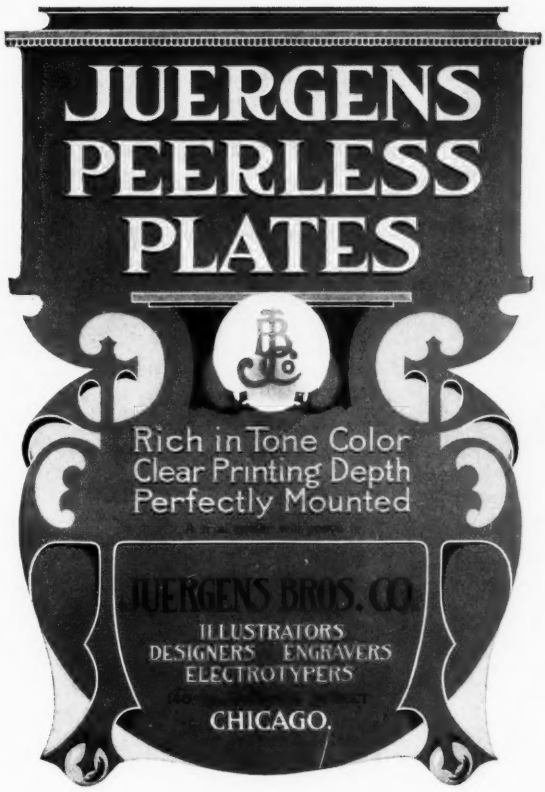
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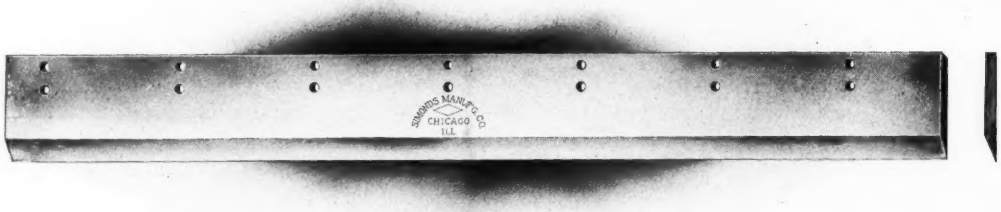
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NOBODY thinks of beginning a house by considering the construction of the roof. He looks to the laying of a strong foundation. It doesn't take much thinking to see that good printing requires good printing-presses, and that here is the place to start your first-class work. Be sure you have a printing-press that is absolutely reliable; one that will do whatever may be required of it. The fine paper stock and the fancy inks, and the new type faces—these things are important, but—the GOOD PRESS is first.

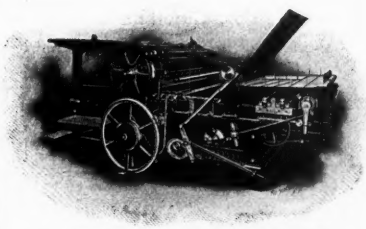
FOR CIRCULARS, PRICES, ETC., WRITE

THE WHITLOCK PRINTING PRESS MFG. CO.
OF
DERBY, CONN.

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., NEW YORK
23d Street and Broadway.

510 Weld Bldg., BOSTON, MASS.
176 Federal Street.



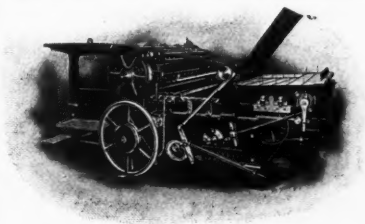
Two-Revolution Four-Roller Press—Front Fly.

AGENCIES COVERING AMERICA AND EUROPE

Western Agents:
AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

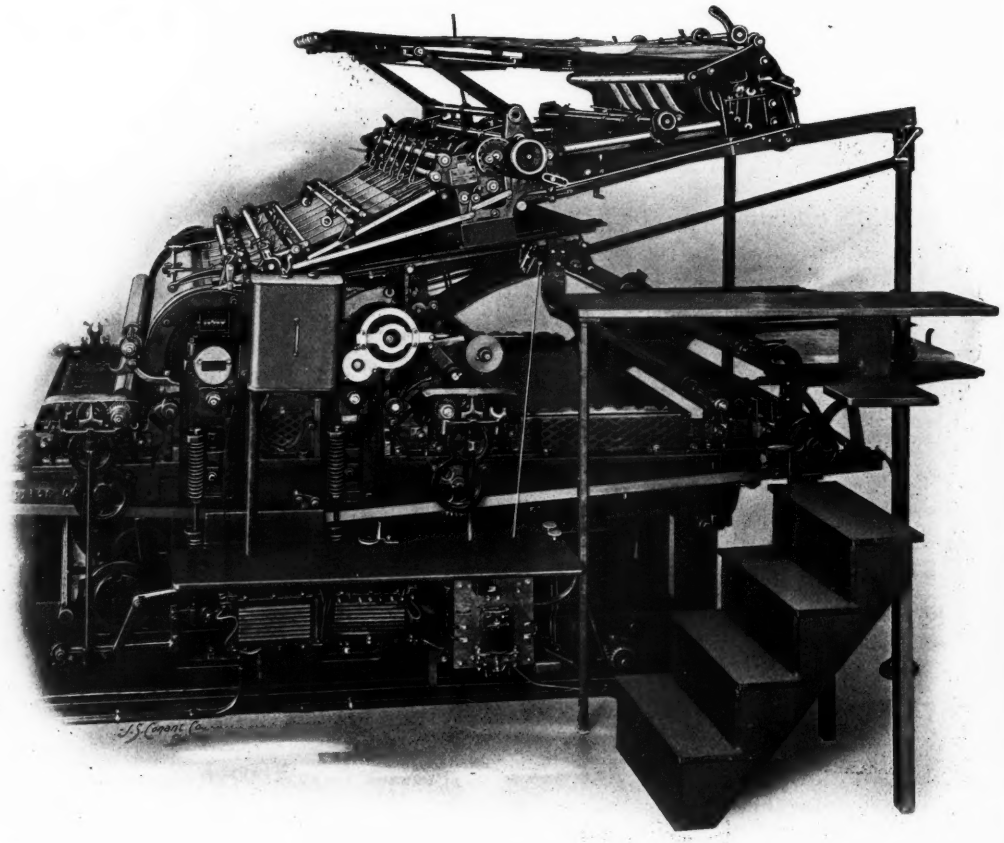
Southern Agents:
Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell Street, Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN CO.,
10 Johnson's Court, Fleet Street, London, E. C.



Two-Revolution Four-Roller Press—Front Fly.

It Runs While You Load



Some of the Users of Cross Continuous Paper Feeder

New York City—Winthrop Press, Jas. Kempster Ptg. Co., C. J. O'Brien, Butterick Pub. Co., F. N. Lupton, J. J. Little Co., American Litho. Co., Isaac H. Blanchard, Trow Printing & Binding Co.; **Boston, Mass.**—Samuel Usher, C. H. Simonds & Co., Rockwell & Churchill Co., S. J. Parkhill & Co.; **Cambridge, Mass.**—Houghton, Mifflin Co.; **Dorchester, Mass.**—Chapple Pub. Co.; **Holyoke, Mass.**—National Blank Book Co., White & Wyckoff Mfg. Co.; **Norwood, Mass.**—H. M. Plimpton & Co.; **Revere, Mass.**—Forbes Litho. Co.; **Campello, Mass.**—Geo. E. Keith Co.; **S. Framingham, Mass.**—Dennison Mfg. Co.; **Springfield, Mass.**—Springfield Printing & Binding Co.; **Hartford, Conn.**—Case, Lockwood & Brainard; **Kensington, Conn.**—American Paper Goods Co.; **Nashua, N. H.**—Telegraph Pub. Co.; **Bloomfield, N. J.**—Nevins-Church Press; **Brooklyn, N. Y.**—U. S. Printing Co., Robert Gair; **Albany, N. Y.**—Brandow Ptg. Co., C. Van Benthuysen, J. B. Lyon Co.; **Slingerlands, N. Y.**—C. H. Slingerlands; **Buffalo, N. Y.**—J. W. Clement; **Rochester, N. Y.**—Union & Advertising Co.; **Philadelphia, Pa.**—Wm. F. Fell Co., Curtis Pub. Co.; **Chicago, Ill.**—Blakely Ptg. Co., Faithorn Ptg. Co., A. N. Kellogg Newspaper Co.; **Cleveland, Ohio**—Forman-Bassett-Hatch Co., J. B. Savage Co., Britton Ptg. Co.; **Dayton, Ohio**—Cooper Medicine Co., National Cash Register Co.; **Cincinnati, Ohio**—U. S. Printing Co., Western Methodist Book Co.; **Baltimore, Md.**—Williams & Wilkins, American Label Mfg. Co.; **Richmond, Va.**—C. W. Saunders.

Cross Paper Feeder Co.

Main Office, 185 Summer St., BOSTON
New York Office, ... 38 Park Row

Manufacturers of Paper-Feeding Machinery exclusively.

New Perfected Prouty Press



Facts — One concern running **thirteen (13)** PROUTYS has just ordered **seven (7)** more and thrown out **six (6)** of another make, and there are others to follow. *A word to the wise should be sufficient.*

No Cams, Two Driving Gears, and Frame of One Casting.

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.
185 Summer Street, ... BOSTON, MASS.

COPPERPLATE WORK FOR THE TRADE ONLY

Every Printer and Stationer having our Sample Book can take orders for
ENGRAVED INVITATIONS, BUSINESS & CALLING CARDS, EMBOSSED STATIONERY Etc.

STATIONERS ENGRAVING CO.
147-FIFTH AVENUE — CHICAGO.

A Good Top Sheet

is an absolute necessity for the attainment of good printing. As much as a good pressman.

Why, then, neglect this important subject, the cheapest factor in your pressroom?

Is it that you never considered it, or thought the age of perfection had long been arrived at?

Well, then, become acquainted with the top sheet best adapted for cut work, that is exceptionally strong, unaffected by moisture, hard, uniform, and gives a sharp, clean impression. Save your type.

Full particulars and sample on application

Maurice O'Meara Co. 448 PEARL STREET NEW YORK

A Most Profitable Investment



Is what one of our customers calls his purchase of two latest improved

Anderson Bundling and Smashing Presses

It is a first-class machine, is strongly built, runs easily, simple to operate More powerful and convenient than anything heretofore produced in this line. Sent on trial.

C. F. ANDERSON & CO., 394-398 S. Clark St., CHICAGO

Here's a Money-maker for the Country Printer!

The Diamond Cylinder Press

For Hand or Power. Send for descriptive circular and see how we can prove what we say.

THE PRINTERS' STORE

PRESSES, PAPER CUTTERS
WOOD GOODS, WOOD TYPE
AND EVERYTHING ELSE IN STOCK

Chas. Beck Paper Co., *Ltd.*
609 CHESTNUT STREET :: PHILADELPHIA, PA.

Finest Line of Rebuilt Cylinder Presses in the Land

Every one guaranteed to do the work now as well as when put out new in the hands of competent people.

Every Press here advertised can be seen in my place

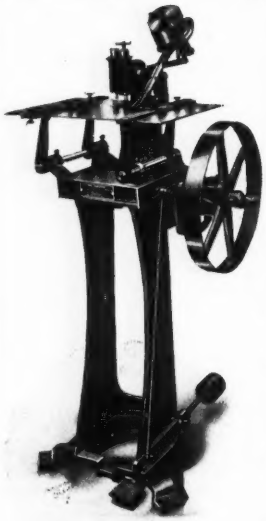
807—2-revolution Century, 43x56, 4 rollers, front delivery,		$2000.00
825—Potter Drum, 27x35, 4 rollers, tapeless delivery, .		750.00
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873—Cottrell Stop, 33x48, 4 rollers, front delivery, . .		1000.00
878—Cincinnati Drum, 28x40, 2 rollers, 5 qto., . . .		400.00
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Stock constantly changing. : Splendid bargains always on hand
Come, see for yourself. My bulletin gives full descriptions
Reference given on every press I have sold

BRONSON'S PRINTERS MACHINERY
54 N. Clinton Street, Chicago, Illinois
Telephone, Main 224 Four doors north of W. Lake St.

SOMETHING NOVEL

The Dewes Punching *and* Eyeleting Machine



Is so constructed that the work is carried automatically from punch to eyelet-set, thereby insuring perfect work.

Specially adapted for cards, calendars, tags, tablets, cloth samples, index and other work requiring punching and eyeleting.

One-eighth horse-power required.

Capacity depends on the dexterity of the operator.

Machine in operation at the office of

E. G. ACKERMANN 290 BROADWAY NEW YORK
CORRESPONDENCE AND INSPECTION INVITED

MONITOR MACHINERY



SPEED WITH EFFICIENCY THE MONEY-MAKING QUALITIES OF

MONITOR WIRE STITCHERS { Roll Feed and Straight Feed. Capacity from two sheets to two inches. Automatic Adjustment for all kinds of work.

MONITOR PUNCHING MACHINES { Multiplex, Duplex, Single Punch, Loose-leaf Ledger, Special or Round-hole Card Index Attachment for all shapes.

MONITOR BOOK-INDEXING MACHINES { With Punch or Round-corner Attachment.

MONITOR ROUND-CORNER CUTTERS { With Index or Punch Attachment.

MONITOR ROUND-HOLE PERFORATORS { With Automatic Feed Gauge. As fast as Rotary Perforator.

MONITOR ROTARY CREASING MACHINE { For loose-leaf creasing or crimping. No irregular creases, no drawing of sheet at creased edge. Creases every sheet parallel to the binding edge. For creasing or scoring paper book covers. Produces square, regular binding edge. Cover will not break from book at extreme back binding edge. Adds to strength and appearance of books. Saves time in covering. Also for single score on cardboard or paper.

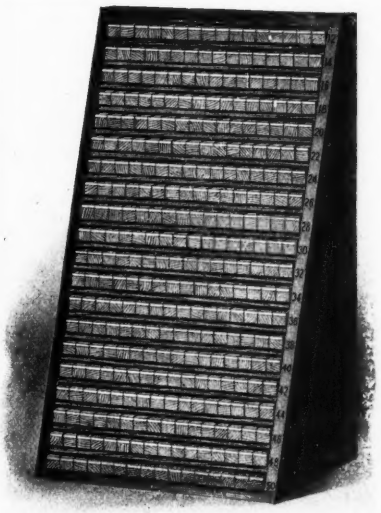
MONITOR LEVER EMBOSSERS { Most powerful and accurate. Gas or steam heads.

MONITOR TABLE SHEARS MONITOR JOB BACKERS MONITOR STANDING PRESSES

LATHAM MACHINERY COMPANY
MAIN OFFICE AND FACTORY:
NEW YORK 8 Reade Street. 197-201 South Canal Street, CHICAGO, ILLINOIS, U. S. A. BOSTON 220 Devonshire St.

Williams' Combination Rubber Furniture

PATENT NO. 272221



Case containing 16 pieces of each length from 12 to 50 ems.

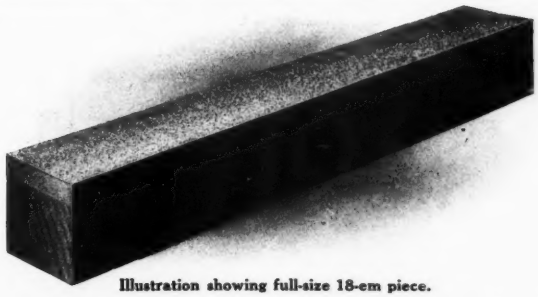


Illustration showing full-size 18-em piece.

THE use of Williams' Combination Rubber Furniture will prove an innovation in any composing-room. It saves at least 30% of the labor on the lock-up stone. It does away with the "plugging" and eliminates the expensive operation of unlocking forms to justify lines not properly spaced by the compositor. The lock-up under any test will be found instantaneous, causing perfect alignment at all times. It will save "pull-outs" on the press. Standing forms in racks will not become dried out, causing the type to fall out, and danger of pieing the entire form, as the rubber will take up all contraction of the wood in the form.

With ordinary care the furniture will last indefinitely. In one instance this furniture has been used for nearly two and a half years in a typewriter page form, making changes in the chase of an average of three a day; it was not damaged through this severe test. Used with good results on job or cylinder presses.

The rubber on the furniture will not rot, or become hard under the action of lye, benzine, or other type wash.

Its greatest adaptability is its use in connection with monotype and linotype. From the fact that monotype spaces and quads are high, they have a tendency to work up; by the use of rubber furniture this trouble is entirely eliminated.

The *Arkansas Democrat*, Little Rock, Ark., run seventy-five forms of 16 pages, 11-point, 23 ems monotype, with 5,000 impressions each form, without having to stop the press once on account of any working up in the form. Ask them about this furniture. Think of the stock spoiled by spaces and quads working up.

For convenience, Williams' Combination Rubber Furniture is sold in regular labor-saving fonts, in lengths from 12 to 50 ems. Put up in cases of either 8, 16, 32 or 64 pieces of each length. It is also sold by the yard.

LIST PRICES OF WILLIAMS' COMBINATION RUBBER FURNITURE

No. 901 Case, containing	**8 pieces of each length from 12 to 50 ems,**	**160 pieces,**	**$16.00**
No. 902 Case, containing	**16 pieces of each length from 12 to 50 ems,**	**320 pieces,**	**30.00**
No. 903 Case, containing	**32 pieces of each length from 12 to 50 ems,**	**640 pieces,**	**55.00**
No. 904 Case, containing	**64 pieces of each length from 12 to 50 ems,**	**1,280 pieces,**	**95.00**
In yard lengths, per yard,			**.60**

THE DAILY ARKANSAS DEMOCRAT
Little Rock, Ark.

THE TUBBS MFG. CO., Ludington, Mich.: March 29, 1906.

Gentlemen,—We have used the W. W. Williams Rubber-Faced Printers' Furniture during the past year. It has given splendid satisfaction and is one of the greatest economies that can be introduced into the make-up department of the composing-room of a printing-office. It answers with equal facility for both job and book work, as the principle is the same in both cases: that of keeping loose lines or quads and spaces from working up either on job press or on cylinder presses.

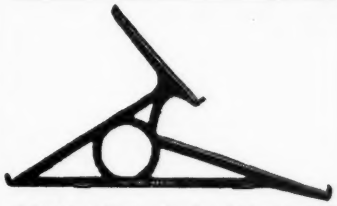
We are using the latest improved point system of type and material, and the fault that this rubber furniture overcomes is not in the make-up of the material but in the justification of it, which is as different as the varying touches of the different compositors.

The W. W. Williams Rubber-Faced Furniture is a success in every sense demonstrated in our experience and the cost is so slight that no office can afford to be without it. Yours very truly,

THE ARKANSAS DEMOCRAT.



Illustration showing how Furniture is used in a form.



Tubbs Combination Bracket. List price, $1.75

TUBBS COMBINATION BRACKET

HERE is one of the most useful brackets ever used in a printing office. It fits any flat-top cabinet or stand. The cap case is brought down over the lower case, bringing the top row of boxes within easy reaching distance and at the same time does not interfere with the lower case. There is ample room for two cases to rest on the lower iron and not interfere with the upper rest. Note especially the back rest; this provides for a galley dump seventeen inches wide or mammoth lead and slug case on each cabinet. There is no other bracket made that offers this convenience. This bracket should be on top of every flat-top cabinet or stand.

List price, per pair, - - - - - - - - - - - - - **$1.75**

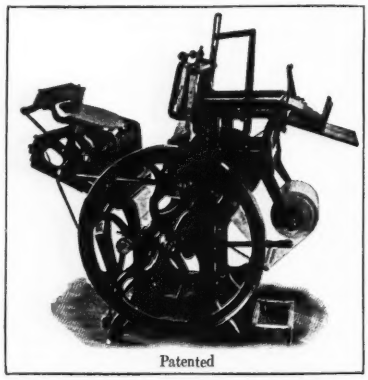
THE TUBBS MFG. CO., Ludington, Mich.

For Short Runs

A job can be made ready as quickly on

A WILLIAMS WEB

as on an ordinary platen press. Then the work of the operator is over. The press does the rest.



Patented

NOR CAN IT BE BEAT FOR LONG RUNS

FOR PARTICULARS, ADDRESS

The Williams Web Company

G. G. WILLIAMS, President and Manager

Factory: CLEVELAND, OHIO

Main Office: Laclede Bldg., ST. LOUIS, MO.

Read This

Strong Testimony

In sending, for insertion this month, a want advertisement to sell a one-fourth interest in his business to a man who can handle the local and editorial work of a weekly, a California printer and newspaper publisher voluntarily gives the following testimony as to the appreciated effectiveness of the NATIONAL PRINTER-JOURNALIST, as an advertising medium:

"For your satisfaction, I might say that I have in my employ an excellent compositor, whom I secured by putting an ad in your journal, and he has been with me for two and a half years. The man who preceded him I also got from an ad inserted in the PRINTER-JOURNALIST. He was with me just a year and did very satisfactory work. I now want a man of a different class and I feel confident that I can find such a one among your host of readers."

This ought to satisfy anyone desiring to reach the BETTER CLASS of Printers and Publishers that this paper is one of the BEST MEDIUMS existing

National Printer-Journalist

STATION X, CHICAGO, ILL.

Only Line through Cincinnati

Connecting in Union Depot with all
SOUTHERN ROADS

Big Four Route

HAS THIS ADVANTAGE

SCHEDULE

LEAVE CHICAGO DAILY	9.00 A. M.	6.00 P. M.	ARRIVE CINCINNATI DAILY
	1.00 P. M.	9.05 P. M.	
	8.30 P. M.	7.10 A. M.	
	11.30 P. M.	7.45 A. M.	

CINCINNATI NIGHT EXPRESS carries Pullman's latest designed open Buffet Sleeper and Compartment Car to Cincinnati; also Sleeper to Louisville.

THE NEW MIDNIGHT TRAIN (Queen City Special) carries Pullman's newest Standard and Compartment Sleepers to Cincinnati and Local Sleeper to Indianapolis.

Sleepers open for passengers after 9:30 P. M.

For Tickets and Reservation to Cincinnati and all points South, apply to

Ticket Office, 238 Clark Street

Depot, 12th Street Station

I. P. SPINING, G. N. A.

Summer Outings

IN

Yellowstone Park

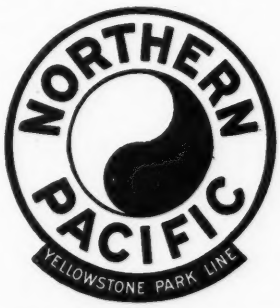
"The finest place in America for a vacation of a week, a month, or the season."

Plan your summer journey *now*. In Yellowstone Park you may enjoy the finest coaching trip in America; the majestic scenery of the Rockies; the study of wonderful natural phenomena; a glorious mountain summer climate; a view of the magnificent Grand Canyon — these are a few things; others are described in "Wonderland 1906," sent for six cents. Or, if you like, for

SIXTY DOLLARS

(From Chicago, $75 Round Trip)

you can enjoy a round trip from St. Paul and Minneapolis, through the heart of the Great Northwest — across two mountain ranges — to Puget Sound ("Mediterranean of America") and see Yellowstone Park as a side trip *en route*, going via the



GARDINER GATEWAY
AND THE
NORTHERN PACIFIC RAILWAY

For full information, write

C. A. MATTHEWS, General Agent,
208 SOUTH CLARK STREET,
CHICAGO, ILL.

Summer Excursion Rates June 1 — September 15. Liberal Stop-overs.

"The Land of the Sky" and the "Beautiful Sapphire Country"

in Western North Carolina

are now being discussed by the Tourist and the Healthseeker

The Southern Railway

In connection with

Queen & Crescent Route

provides the very best facilities for reaching Hot Springs, Asheville, Brevard and Lake Toxaway, located in this favored section of the Southern country



LOOK AT THE SCHEDULE

	DAILY
Lv. CHICAGO, Big 4 Route, ...	9.00 A.M.
Lv. CHICAGO, Pennsylvania Lines	10.00 A.M.
Lv. CHICAGO, Monon Route	12.00 Noon.
Lv. CINCINNATI, Q. & C. Route	8.10 P.M.
Ar. KNOXVILLE, Southern Railway . . .	7.30 A.M.
Ar. HOT SPRINGS, Southern Railway . .	12.45 Noon.
Ar. ASHEVILLE, Southern Railway . . .	2.15 P.M.
Ar. BREVARD, Southern Railway	7.40 P.M.
Ar. LAKE TOXAWAY, Southern Railway .	8.55 P.M.

For particulars, write:

J. S. McCULLOUGH,
225 Dearborn Street,
Phone, Harrison 2900. Chicago, Ill.

G. B. ALLEN,
Asst. Gen. Pass. Agt.,
St. Louis, Mo.

S. H. HARDWICK,
Pass. Traffic Manager,
Washington, D.C.

W. H. TAYLOE,
Gen. Passenger Agent,
Washington, D.C.

Through sleepers Cincinnati to Asheville, and chair cars Asheville to Lake Toxaway.

Excellent route via Louisville.

Through sleeper Louisville to Knoxville, leaving 7.45 p.m., arriving Knoxville 7.30 a.m.

The land that grows Bank Accounts



DEEP RICH SOIL MEANS LESS TOIL

RICH SOIL, A MILD CLIMATE, AND ABUNDANCE OF WATER have made South Dakota one of the best agricultural States in the Union. The soil of Lyman county is unusually rich. It is a black loam with a yellow clay subsoil. The extension recently built through Lyman county by the

Chicago, Milwaukee & St. Paul Ry.

has opened up a part of that State hitherto sparsely settled. South Dakota is long on wealth but short on people. The total population of the State is 455,000. Bank deposits on January 29, 1906, amounted to $35,287,274, or an average of $77 for each man, woman and child in the State. There are golden opportunities for the homeseeker and small investor. Good land can now be bought at $10 to $15 an acre. For folders and leaflets about South Dakota, and complete information about rates, routes and train service, write to-day to

F. A. MILLER, General Passenger Agent, Chicago

Special Research Laboratory—Problems of manufacture investigated; reports and opinions.

Analysis Instruments designed and their construction supervised. Special tests.

Mechanical-Electrical Examinations made. Practical shop experience enables me to correctly design, supervise and test out all kinds of devices.

Expert Opinions on the practicability of ideas, patentability, scope of claims, operativeness, cost of construction, etc.

After a number of years' residence abroad, I have personally selected correspondents in London, Paris and Berlin. Member of the Royal Photographic Society and Society of Arts, London. Associate member, American Institute of Electrical Engineers, New York.

N. S. AMSTUTZ,

Phone, Harrison 4280 — **130 Sherman St., Chicago, Ill.**

DISPLACES BENZINE

Non-explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

TARCOLIN

TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

ADDRESS

Delete Chemical Co.
126 William St., New York

For Printing Imitation Typewritten or Form Letters of all kinds, we manufacture a fine line of Supplies, to be used in connection with our Typewriter Ribbons in filling in the name and address.

CARBON PAPERS

All kinds specially adapted for the Printing Trade, for all forms of Manifold Books.

MITTAG & VOLGER
Manufacturers for the Trade
PARK RIDGE ..... NEW JERSEY

WHITMORE MFG. CO.
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
Surface Coated PAPERS AND CARD BOARD
Especially adapted for Lithographing and Three-color Work.

TELEPHONES { MAIN 2541 / AUTOMATIC 6541

Slade, Hipp & Meloy INC.
139 Lake St., Chicago

BOOKBINDERS' SUPPLIES
PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS

Straw Boards — Auburn Cloth Board
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COPPER AND ZINC PLATES
MACHINE GROUND AND POLISHED
CELEBRATED SATIN FINISH BRAND
FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
THE AMERICAN STEEL & COPPER PLATE CO.
116 NASSAU STREET, NEW YORK, N. Y.

CARBON BLACK
MADE BY
GODFREY L. CABOT
BOSTON, MASS.
ECLIPSE. DIAMOND.
ELF. B. B. B. BANNER.

If in a hurry, send your forms to the



ATLAS ELECTROTYPE COMPANY

We do electrotyping only, and give prompt service and best work. We can please you.

Out-of-town work solicited.

76 TO 82 SHERMAN ST., CHICAGO

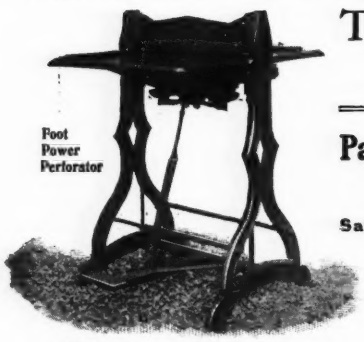
Practical Guide to Embossing

TELLS ALL ABOUT EMBOSSING
HOW TO DO IT ON AN ORDINARY JOB PRESS

The best work yet published. You should have one.

The above is the title of a new edition of "A Practical Guide to Embossing," just published. The work is a 32-page pamphlet, with full directions for making dies and doing embossing on job presses. Besides samples of embossing on both inside and outside of cover, it has two pages in the center of various kinds of embossed work in gold, red and blue. No printer should fail to have one of these books. Country printers are especially asked to examine it. **Price, 75 cents,** postpaid.

116 Nassau Street New York. — **The Inland Printer Co.** — 130 Sherman St. Chicago.



Foot Power Perforator

The Black-Clawson Co.
HAMILTON, OHIO
BUILDERS OF IMPROVED
Paper and Pulp Mill Machinery
INK MILLS, PERFORATORS
Saturating and Drying Machinery, Plating Machines, Special Machinery, etc.

Write us for prices and further particulars.

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MACHINISTS

PRINTERS' and BOOKBINDERS' MACHINERY

A SPECIALTY

140 Monroe St., CHICAGO

CONCERNING
TYPE
A HANDBOOK FOR USERS OF PRINTING

64 pages—Flexible Cover—3 x 6 inches—a size and shape most convenient for pocket or desk use.

A CYCLOPEDIA OF EVERY-DAY INFORMATION FOR THE NON-PRINTER ADVERTISING MAN

Ever feel the lack of technical printing knowledge? "Concerning Type" tells all about type, how it is divided into text and display faces, explains the point system, shows eighteen kinds of type—each in seven sizes; contains valuable information about engravings, composition, proofreading, paper, presswork, binding, estimating, a complete dictionary of printing terms and a hundred other things you should know—but probably don't. Endorsed by every one who knows a good thing when they see it.

Price, 50 Cents, postpaid.

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116 NASSAU ST. NEW YORK — 130 SHERMAN ST. CHICAGO

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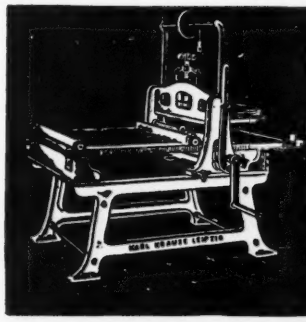
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